

SHORTS

Robinsons on 600 3D screens

Disney’s animated *Meet The Robinsons* opened on March 30 in 587 digital 3D screens in 484 locations, grossing \$7.1 million in its first weekend out of the total \$25.1 million the film took in from 3,800 other conventional screens. The per-screen earnings for the 3D screenings were \$12,095, compared to \$4,736 for the conventional shows.

The overall opening weekend performance was lower for *Robinsons* than for the first digital 3D film, *Chicken Little*, in November 2005 (\$40 million/\$26,000 per 3D screen / \$11,200 per 2D screen) but roughly the same as last July’s *Monster House* (\$23 million/\$15,950 per 3D screen /\$6,500 per 2D screen). However, *Chicken Little* only ran on 78 3D screens, *Monster House* on 163, where *Robinsons* played on almost 600.

In November, when Robert Zemeckis’ animated action flick *Beowulf* opens, some 1,000 digital 3D screens are expected to be in place to show the stereoscopic version the director of *The Polar Express* is producing.

New GSCA board members

The following nine people have been elected to the board of directors of the Giant Screen Cinema Association, joining 12 other members whose terms do not expire this year:

- Jonathan Barker, SK Films Inc.
- Diane Carlson, Pacific Science Center
- Kim Cavendish, Museum of Discovery and Science
- Andrew Oran, FotoKem Film and Video
- Rob Lister, Imax Corporation
- Mike Lutz, MacGillivray Freeman Films
- Larry O'Reilly, Smithsonian Institution (retired)
- B.J. Smith, Cinemark USA
- Phil Streather, Principal Large Format

They will assume their duties at the association’s next meeting, the Film Expo in Los Angeles, April 24–25. For more information about that meeting, see page 6.

Myrtle Beach to reopen in May

On May 22, Destination Cinema, Inc., will reopen the renovated IMAX theater at Broadway at the Beach in Myrtle Beach, SC, adding 3D capability to the 11-year-old facility. Renovations include a new exterior face with a 50-foot (15-meter) tower with a programmable light show



An architect’s rendering of the IMAX 3D Theater in Myrtle Beach, SC.

and ten plasma video screens showing film trailers. Inside a 2,500-square-foot 230-square-meter) retail area has been added.

As we reported in January (see *The Biz*, LFX, January 2007), Destination Cinema has leased the theater for 25 years from Burroughs & Chapin, owner and developer of Broadway at the Beach. The theater will open with five 3D films: *Deep Sea 3D*, *Dinosaurs 3D: Giants of Patagonia*, *Sharks 3D*, *Space Station 3D*, and *Wild Safari 3D*.

Gina Trimarco, formerly director of the Navy Pier IMAX Theater in Chicago, has been named general manager of the theater, and starts at the beginning of May.

Evergreen opening delayed

The Evergreen Aviation Museum in McMinnville, OR, opened on April 14, three weeks later than planned, after the

local fire marshal refused to issue an occupancy permit. Shannon Thorson of the McMinnville Fire Department told local media that the permit had been denied for two reasons: construction in the lobby was blocking the main doors, and dust from the work had prevented the activation of the fire alarm system.

The fire department had allowed the museum to host a three-day wine, food, and art festival in the building in early March, as well as three events in the week of the expected opening, but denied permission for occupancy on March 23, the planned opening day. The permit was finally issued on April 13.

Euromax to meet in London

Euromax will hold its next meeting in London, May 10–11 at the Holiday Inn London, Kensington Forum. The meeting will include screenings of six LF films: *Dinosaurs Alive!*, *Mummies: Secrets of the Pharaohs*, *African Adventure 3D*, *The Alps*, *Dinosaurs 3D: Giants of Patagonia*, and 60 minutes of *Fly Me to the Moon*.

The organizers say they expect to start late in the afternoon of

Thursday the 10th, and expect to finish late the next day, but may have a morning screening on Saturday the 12th that would be finished by 10 am.

For more information, and to register, visit www.euromax.org.

Return to Everest 3D is shooting

MacGillivray Freeman Films has begun shooting *Return to Everest 3D*, a follow-up to the company’s blockbuster 1998 hit, *Everest*. The new film reunites two of the stars of the original film, Spanish climber Araceli Segarra and Jamling Norgay, son of Tenzing Norgay, the Sherpa who, with Edmond Hillary, was first to reach the summit of Mount Everest in 1953. The two will help the Nepalese natives of the Himalayas learn climbing and communication skills to improve safety for trekkers to (see *SHORTS* on page 18)

Destination Cinema

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Unraveling the Mummy’s Curse

by Arabella Cecil

RRINGGGG! I fumble for the alarm clock in the darkness.
2:30 a.m.

It’s not the alarm, it’s the telephone. Mind goes blank, preparing for a shock. A telephone call at 2:30 a.m. Bad news.

“Arabella!” Full decibels. “Don here! What’s going on?”

Don Kempf...? Not who...had crossed my mind. So not bad news. Don doesn’t know anyone who could have died. I mean... Good. No one’s dead.

“Oh.... Hey, Don. Umm....” I add weakly, “Not much going on....” Don and I have spoken only occasionally in the last two years. This is very...odd. That’s it, odd.

Don replies. “I think we’ve got the money!” Odd, I’m still thinking. What? Money? I’m now trying to be very awake.

“The money.” I repeat. “For...Mummies?” Best to check, you know. This is a dream. Just a very odd and loud one.

“Yeah. All of it.”

Oh. Wow. All of it. Crikey. Strange. Dreams aren’t normally...umm. In dreams things don’t add up. Normally.

“Just thought you should know. So let’s speak later – it’s probably pretty late there....”

“Yeah, a bit late. Speak tomorrow. Bye.”

Hours later, grey dawn breaks. It wasn’t a dream, but after seven years’ work had the curse been broken? Might we really be going into production?

Lost in La Mancha should be mandatory viewing for anyone entering this industry. Simultaneously gripping, horrifying, and excruciatingly funny, it is all the more so if you are a filmmaker. It records the making of a film still uncompleted: Terry Gilliam’s *Don Quixote*. To people in other professions it’s a catalogue of incompetence: a location that turned out to be a Spanish Air Force bombing range; a set and crew washed away by a flash flood; and language barriers that finally brought the film down. But to anyone who understands the hideously precarious nature of what we call “making our living,” it is a parable which provokes a muttering of “There, but for the grace of God....”

Even the great George Lucas has said that making a film is “like putting out a fire with a sieve.” And maybe that’s where we tempted fate – that director Keith Melton, DP Reed Smoot, and about two dozen other crew didn’t set out for Morocco in October 2006 armed with the largest sieves we could find. As it was, through shooting and post, we skipped sieve-less, enjoying the luck of the Irish.

The early days

It was May 1996, and I had just returned to La Paz, Bolivia, from an assignment (see *MUMMIES* on page 8)

Imax Delays Filing Again

On March 29, Imax Corporation announced that it was delaying indefinitely the filing of its annual reports for fiscal 2006 with the U.S. Securities and Exchange Commission and the comparable Canadian filings beyond the official March 31 deadlines. Two weeks earlier the company had postponed its originally planned report and conference call to March 29, saying that an audit had uncovered reporting errors totaling \$2.5 million over the past six years (see *The Biz*, LFX Examiner, March 2007).

In the March 29 release Imax said that while completing the restatement of earnings it had “determined to broaden its review to address certain issues” raised by the informal inquiries begun by the SEC and Ontario Securities Commission last year and first reported by the company in August (see LFX Examiner, September 2006). It identified those issues as being primarily the reporting of revenue recognition in the last quarter of 2005, when it first used a practice known as “multiple element arrangement accounting.” Under this practice the company booked significant portions of the revenues from ten theater systems it said it had installed, but which did not open in that quarter. Shareholders who subsequently filed class-action lawsuits alleged that this and other accounting techniques had allowed the company to overstate the strength of its financial position.

Imax said that it “does not believe that a potential restatement resulting from (see *BIZ* on page 4)

Premiering this month

African Adventure 3D
Dinosaurs 3D: Giants of Patagonia
See page 7.

Founded 1997 as MaxImage!

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The Insiders

Leading the Charge!

by Daniel White

SPARTANS! Countrymen, lend me your ears! In the many lean years since the release of the mighty *Everest*, two terrible plagues have been cast forth on us. First, the mighty hordes of “tourist” producers threw themselves against our hallowed walls. But they did not stick.

Now the digital demons pound at our gates with a relentless vigor never seen before. They offer you false images and mystic sorcery, but Spartans, you cannot be fooled, you cannot be tricked with ugly magnifications, grainy images, and poorly conceived framing.

No, Spartans! You built this empire strong and true to the highest standards, and you carry that legacy forward. Spartans! Fear not, the digital demons gain strength in number but they cannot compare to you in size! One of you is more than ten of them!

Now is the time for all free men and women to stand up for honest giant-screen filmmaking in all its excruciatingly high resolution, and fight for what you believe in! Fight for your way of life! Fight for what is good and pure!

Spartans! The time has come take up the challenge, to put your money where your audience sees it. To invest in your movies, your lifeblood!

ARE YOU WITH ME SPARTANS? SPARTans?!

Spartans?

Anybody seen any Spartans round here?

I could've sworn they were right behind me a minute ago.

Ummm, anybody got a sweater? It's getting a little chilly in here with just this cape.

Yeah, yeah, yeah. I know you've heard it all before. People in the production community complain too often about the lack of available funding for good films. Nothing new in that, same old same old.

Well, it's not all about complaining. Ten years ago the industry was growing quite nicely. Theaters signed pre-lease agreements that could be taken to the bank and used for devel-

opment and production financing. Then Everest hit like a crashing meteorite, and because its returns were posted in Variety, our industry was inundated with new giant-screen producers offering everything. Theaters had many choices and suddenly it didn't seem so urgent to peel off a bit of box office to help fund films that hadn't been made yet. Many new theaters have never even heard of the concept.

Up until recently as many as 15 or 20 films came out each year. Digitally remastered 35mm also made its way into the lexicon of giant-screen releases, although for institutional theaters this has only served to muddy the waters. It has also encouraged some LF producers to work in lesser formats, narrowing the image-quality gap between giant-screen palaces and mainstream entertainment sources.

For anyone interested in entering the LF business in these few years, the prospect has become even more discouraging. Not only have production levels been very high, but with theaters booking so many films simultaneously, returns to distributors have become extremely unreliable. Better to do something else, wait it out and see what's coming.

This also seems to be the policy of many new theaters. Many of the industry founders (although not all) still assist film production through the **Museum Film Network** and the **Dome Alliance**, but most theaters seem to feel that they don't have to take a direct role in supporting film production. This is probably because so many new theaters opened in a time when new films were plentiful and producers didn't ask for investment in either development or production of movies. But that policy may be outdated, especially considering the recent decline in production of educational films.

When I entered the industry in 1987 to help finance and launch **The First Emperor of China**, there were about 60 institutional theaters. LF film was still a new technology and the experience counted for half the attraction, so theaters were satisfied

with about three new films a year.

Today the number of institutional theaters sits at about 210 and last year only five out of twelve new releases were not DMR. The cumulative effect of our complicated market dichotomy, low lease fees, and lack of availability of film financing is having an impact on educational film production levels. It is difficult to see anything changing soon and this drop in production levels couldn't be happening at a worse time.

Getting new and innovative product onto the screen today is critical because if theaters don't begin to take concrete measures to support production soon, real giant-screen filmmaking might be forced into an even sharper decline. Without films on the screen that really pack the “wow” factor, interest in institutional giant screen theaters may fall further.

Although it would be naïve to expect to solve the industry's production financing challenges in this short article, maybe it's possible to plant a seed. As many of you know, in Canada a number of film development and production financing programs have been bestowed upon us by our various provincial and federal governments. Unfortunately, because giant-screen productions are rarely about issues specific to Canada, LF producers here do not qualify for direct government investment. But we do quality for generous tax credits and insurance programs that can account for more than 30% of the budget of a giant screen film. But that is for production, not for development, which often is half the battle.

The Canadian federal government has an interesting way of collecting money to fund certain financing vehicles, one being the Canadian Television Fund (www.CanadianTelevisionFund.ca). They collect a small percentage of the sales revenue from each of the various broadcasters, then they allow the broadcaster to decide which television shows the money in their “investment envelope” will be invested in. These are

(See **INSIDERS** on page 17)

This month's focus: Funding LF Films

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Deepwater Films PO Box 2534 Del Mar, CA 92014 USA Tel: 858-581-2010 Fax: 858-581-0213 www.deepwaterfilms.com	Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org	Marina Del Rey Marriott 4100 Admiralty Way Marina del Rey, CA 90292 USA Tel: 310-301-3000 Fax: 310-448-4870 http://marriott.com/property/ propertypage/LAXMB	N3D Land Productions 10 place du theatre Sevres, 92310 FRANCE Tel: +33 688 888 668	Sarai Inc. SAR Urban Shibakoen 4th Fl 3-1-13 Shibakoen, Minato-Ku Tokyo, 105-0011 JAPAN Tel: +81-3-5777-5206 Fax: +81-3-5777-5207 www.sarai-inc.com	Sky High Entertainment, Inc. SHE 777 Boul. Lebourgneuf 160 Quebec, QC G2J 1C3 CAN- ADA Tel: 418-682-1443 Fax: 418-682-1655 www.shemovie.com
Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810	IMAX 3D Theater, Myrtle Beach 1195 Celebrity Circle Myrtle Beach, SC 29577 USA Tel: 843-444-3333 Fax: 843-444-3350 www.imax3dmyrtlebeach.com		National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.si.edu		

Smithsonian Castle in Disrepair

by Robert Sullivan

As reported on page 4, Lawrence Small, Secretary of the Smithsonian Institution, resigned on March 24 following revelations of “lavish” and unauthorized expenditures by his office. Robert Sullivan was formerly associate director for public programs of the Smithsonian’s National Museum of Natural History. This editorial appeared in the Washington Post on April 1, and is reprinted with the author’s permission.

The **Smithsonian Institution** has just awakened from a leadership nightmare. On this groggy morning after, it finds itself soiled by commercialism, Disneyfication, and politicization, and sorely in need of a meticulous scrubbing.

Supporters of now-departed secretary **Lawrence M. Small** have characterized the former banking executive’s tenure at the Smithsonian’s helm as a “clash of cultures,” positing crisp, data-based corporate values on Small’s side and airy, ivory-tower academic values on the other. Nothing is further from the truth. The Smithsonian is blessed with competent, high-performing staff who have been misled and disrespected by a dysfunctional bureaucracy and misguided decision-making. All of this was orchestrated by Small and his administration after he became the Smithsonian’s 11th secretary in 2000.

The questionable deals and values of the Business Ventures Unit that Small promoted have tainted and compromised the Smithsonian without generating any significant increases in income over the past seven years. An obsession with protecting congressional support and appropriations led to the censoring of exhibitions and the avoidance of “controversial” topics, while the desire to create a high-volume tourist destination meant that content was dumbed down and interpretive themes were oversimplified.

Consider these recent failures: The inflated attendance and income projections used to justify the **Steven F. Udvar-Hazy Center** – the **National Air and Space Museum’s** companion facility near Dulles

International Airport that opened in late 2003 – were woefully optimistic, and the resulting income shortfall has become a financial strain on the institution. The confusing, light-on-content exhibits of the National Museum of the American Indian have failed to sustain public interest; attendance has sunk by 50 percent since the museum opened in 2004. The American Art Museum finally opened last year – two years behind schedule and \$30 million over budget. The National Museum of American History is closed for renovation, but the lack of money means that upgrades planned for its exhibits are at severe risk.

It’s time for Congress and the Board of Regents to take the Smithsonian and its role as an American icon seriously again

This past decade has not been a clash of cultures, but a crisis of competence at the top of the Smithsonian.

When Joseph Henry, the first secretary of the Smithsonian and arguably the foremost American scientist of the 19th century, balked at leaving his position at Princeton in 1846 to lead the fledgling institution, his friend Alexander Dallas Bache wrote to him: “Science triumphs in you my dear friend & come you must. Redeem Washington. Save this great National Institution from the hands of charlatans.... You have a name which must go down to History as the great founder of a great Institution. The first Secretary of the American Institute.”

Henry did come, understanding that the Smithsonian was to be an international symbol of America’s cultural commitment to scholarship and learning. In

my 16 years at the institution, I was stunned by how many international cultural leaders came here to learn how to import the idea of the Smithsonian to their capitals – the idea of a symbol of national pride and identity, free and open to tens of millions of visitors to enjoy annually.

Those of us inside the Beltway tend to take the Smithsonian for granted and lose sight of its true scope as a national and international asset. But it’s time for Congress and the Smithsonian’s Board of Regents to take the institution and its role as an American icon seriously again, to honor the legacy of leadership that characterized the first secretaries.

Congress should cease using its budgetary clout to politicize the Smithsonian and prevent its scholars from speaking with clarity and courage about the key issues of our time, such as global warming and human rights. Current policy requires exhibition scripts to be edited by the Smithsonian’s public relations office before they are formally approved. Exhibit openings are delayed and content is toned down to avoid conflict with administration policies. This self-editing and censorship will have to cease if the Smithsonian is to regain its reputation and public standing as an academically free source of trustworthy, high-quality content.

The regents, meanwhile, must take their stewardship and governance role seriously. It was the Smithsonian’s reputation and integrity as a center of research and learning that enabled the fundraising success of the past decade – not the persuasive powers of Larry Small. It is the respect and affection that donors have for that serious mission and purpose that motivates most of them to give. But this priceless cultural capital has been squandered in the scandals of the past seven years.

The Smithsonian operates in the gift economy, not the market economy. The values and behavior of the secretary and the regents should embody the values of that not-for-profit world. The regents need to recruit and appoint a person of integ-

(see *SULLIVAN* on page 17)

DEALS

(from **BIZ** on page 1)

changes to its revenue recognition accounting would have any impact on its previously reported or existing cash accounts,” and that while it can’t predict when it will complete the annual filings, it is “working to do so as soon as practicable.” It added that it did not expect the reporting delay to affect operations.

The delay puts the company in default with respect to \$160 million of its senior notes and violates the conditions for being traded on the NASDAQ stock exchange. On April 3 Imax announced that it was soliciting the consent of the bond holders to extend the filing deadline to May 31, 2007, with an option for a further extension to June 30 2007, offering a consent fee of 1% of the principal to those who agreed. One debtor, **Catalyst Fund Limited Partnership II**, announced on April 5 that it was opposing the offer, and urged other note holders to join it in withholding consent “to ensure [that] the serious issues attendant to the consent solicitation and Imax’s financial reporting failures are addressed.” The opposing bondholders fear that the restatements will “further deteriorate the credit quality of the senior notes.”

If Imax had failed to obtain the consent of a majority of the bond holders, the entire \$160 million could have become due immediately, which would probably have driven the company into bankruptcy. As it happened, a majority of the bond holders did agree to the solicitation by Imax’s deadline.

On April 9 Imax requested a hearing with NASDAQ to appeal its possible delisting, thereby postponing the delisting pending the decision from the hearing panel.

As a result of this news, Imax shares dropped 18% from \$5.37 before the March 29 announcement to close at \$4.39 on April 10. They fell as low as \$4.11 before the bondholders consented to the extension, but had risen to \$4.59 as this issue went to press on April 13.

The company announced some good news in the meantime: it signed a deal with the **Daqing Science and Technology Museum** in China to build an IMAX® theater that will open in early 2008; it added a sixth MPX® theater to the deal it signed with the **Dickinson Theatres** chain last month (see *The Biz*, *LFX*, March 2007); and it hired **Joseph Sparacio** as CFO to replace **Frank Joyce**, who resigned last year (see *item below*).

But the general reaction of analysts was negative. **Moody’s Investors Service** changed its outlook from “stable” to “rating under review.” **Michael Kelman** of **Susquehanna Financial Group** said that although he believes in “the underlying potential of Imax’s [joint venture] and digital strategy, we would remain on the sidelines with this stock” until its prospects improve visibly. **Motley Fool’s Rick Aristotle Munarritz** said that “Imax is running low on the two things that it needs most: cash and credibility,” and again slammed top executives, accusing them of incompetence and calling for their removal. “Isn’t it time that we...hand over the keys to someone who knows how to drive?”

Bristol IMAX closed

As reported previously (see *The Biz*, *LFX*, February 2007), the U.K.’s **At-Bristol** science center closed its 350-seat IMAX 3D® theater on March 31 after seven years of operation. Also closed was Wildwalk, a rainforest exhibit. The center said that the two attractions were more expensive to operate and less popular than the two remaining attractions, Explore, the science center, and the planetarium.

The facility has annual income from membership, ticket sales, retail, and other sources of about £4.5 million, but expenses (including the IMAX and rainforest) of £6 million. It had been able to meet the deficit with short-term funding and grants, but said that the national government was no longer supporting science centers as it had previously, forcing the

closures. No determination has been made on what will be done with the theater building.

The closure brings to nine the number of active LF screens in the U.K., seven of which are IMAX.

Bournemouth IMAX may be sold

The shuttered IMAX theater in Bournemouth, U.K., may be sold, although it will probably not reopen as a giant-screen theater. Local press reports say that the town council has heard that the **Sheridan Group** of Belfast, developer and original operator of the theater, and **NILGOSC**, the pension fund that holds the lease, have had “informal discussions” and want to sell their interests in the site.

The 420-seat 3D theater, which opened in March 2002 and closed three years later, has never been free of controversy. After years of legal wrangling over its development, it opened two years later than expected. It then closed “temporarily” in 2003, and entered a legal limbo after Sheridan was evicted for being in default on rent. It has been unused since March 2003. The external appearance of the building was so reviled by locals for being out of keeping with the surroundings that it was voted as the second-ugliest building in Britain in 2005 (see *Shorts*, *LFX*, December 2005).

Stephen Godsall, corporate director of the Bournemouth council, was quoted by the *Dorset Echo* newspaper as saying, “the council continues to press for a family attraction within the building and would also welcome any proposal that would improve the appearance of the building.”

Two IMAXes in Japan close

Two of Japan’s IMAX 3D theaters, the **Mercian Karuizawa IMAX Theatre** and the **Mercian Shinagawa IMAX Theatre**, closed on March 31. The former opened in December 2000 and the latter in April 2002. Both were operated by the **Seibu Group** and were located in retail and entertainment centers associated with Prince

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
300	300: The IMAX Experience	2007	WB	NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX
AEK	Africa's Elephant Kingdom	1998	IMAX	ND	Neelkanth Darshan	2005	unk
Africa	Africa: the Serengeti	1994	HMNS	Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD
AIA3D	Adventures in Animation 3D	2004	3D NGD	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
ALBT	Australia: Land Beyond Time	2002	HMNS	RATW	Ride Around the World	2006	GSF
AlienAdv	Alien Adventure	1999	3D NGD	Rheged	Rheged: The Lost Kingdom	2000	unk
Alps	Alps: Giants of Nature, The	2007	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Antarc	Antarctica	1991	MSI	ROF	Ring of Fire	1991	SMM
AR	Adrenaline Rush	2002	SHE	RovMars	Roving Mars	2006	BVP
Bears	Bears	2001	PCI	Sharks3D	Sharks 3D	2004	3D 3DEL
Beavers	Beavers	1988	SLC	SOA	Spirit of American	1999	unk
BP	Blue Planet	1990	IMAX	SOSPI	SOS Planet	2002	3D NGD
Bugs	Bugs!	2003	3D SKF	SpaceSta	Space Station	2002	3D IMAX
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	ToFly	To Fly!	1976	MFF
DinoAliv	Dinosaurs Alive!	2007		Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DinoGOP	Dinosaurs: Giants of Patagonia	2007	3D SHE	TRF	Tropical Rain Forest	1992	SMM
Dolphins	Dolphins	2000	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
DS3D	Deep Sea 3D	2006	3D IMAX	Vulcania	Vulcania	2002	unk
EMSH	Eruption of Mount St. Helens, The	1980	NGD	WATE	Wild Australia: The Edge	1997	MSI
Everest	Everest	1998	MFF	Whales	Whales	1996	NGD
ExplClub	Explorers Club	2006	BFI	Wildfire	Wildfire: Feel the Heat	1999	PCI
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Wolves	Wolves	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	WS3D	Wild Safari 3D	2005	3D NGD
FON	Forces of Nature	2004	NGD	WTW	Wired to Win	2005	NGD
Galapago	Galapagos	1999	3D IMAX	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GP	Greatest Places, The	1998	SMM				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HCBDT	Hearst Castle: Building the Dream	1996	NGD				
HeartSon	Heartsong	1994	unk				
Horses	Horses: The Story of Equus	2002	IMAX				
HOTB	Hurricane on the Bayou	2006	MFF				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
L5	L5: First City in Space	1996	3D IMAX				
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
Mummies	Mummies: Secrets of the Pharoahs	2007	GSF				
MysticInd	Mystic India	2005	GSF				

April 2007 Bookings Count

#	Film	#	Film	#	Film	#	Film
70	300	6	MOF	3	VOTDS	1	HCBDT
46	HOTB	6	OO	3	Whales	1	HeartSon
41	DS3D	5	Africa	3	Wolves	1	Horses
32	Sharks3D	5	Alaska	2	AEK	1	ITD
25	MOTN	5	AlienAdv	2	AIWC	1	Kilimanj
25	WS3D	5	RATW	2	AJ	1	L5
19	Greece	5	SpaceSta	2	Bears	1	LOLL
15	WTW	4	ALBT	2	CV	1	LW
14	FON	4	Cyberwor	2	ExplClub	1	ND
13	HaunCast	4	GC	2	GreatNor	1	Niagara
14	FightPil	4	JIAC	2	MOE	1	OnGuard
11	CRA	4	LivingSe	2	Roar	1	Ozarks
11	MagDes	4	ToFly	2	ROF	1	Pulse
10	Everest	4	Trex	2	SU	1	Rheged
10	MysticInd	3	Beavers	2	T40	1	RovMars
9	Alps	3	DinoGOP	1	AIA3D	1	SOA
9	DinoAliv	3	Dolphins	1	Alamo	1	TRF
9	OW3D	3	Galapago	1	Antarc	1	Vulcania
8	HB	3	JGWC	1	AR	1	WATE
7	L&C	3	M3D	1	BP	1	Wildfire
7	Lions3D	3	MOTM	1	EMSH	1	ZionCany
7	Mummies	3	NASCAR	1	FOK		
6	Bugs	3	SOSPI	1	GP		

GSCA 2007 Film Expo in Los Angeles, April 24–25

The **Giant Screen Cinema Association** will hold its first Film Expo April 24–25, in Los Angeles. The meeting is the first to combine the functions of the old Mid-Winter planning meetings with a scaled-down mini-conference that emphasizes film screenings. Ten new films will be screened and nine other projects will be described in a Films In Production session. The GSCA board will meet, as will its various committees, mostly to make plans for the fall conference in Vancouver, BC, Canada.

The conference hotel is the **Marina del Rey Marriot** and all screenings will be at the IMAX theater at **The Bridge: Cinema de Lux**.

These new films will be screened:

African Adventure 3D.....nWave Pictures
The Alps.....MacGillivray Freeman Films
Dinosaurs Alive!.....MSC/Giant Screen Films
Dinosaurs 3D: Giants of Patagonia.....

.....Sky High Entertainment
Fly Me to the Moon.....nWave Pictures
Hurricane on the Bayou
.....MacGillivray Freeman Films
Lions 3D.....National Geographic
Mummies: Secrets of the Pharaohs
.....Giant Screen Films
Pikachu's Ocean Adventure
.....Shogakukan Production
Wild Ride.....Trinity Films

Although a few of these titles have opened to the public already, the Film Expo will be the first industry screening for seven of them. *Hurricane on the Bayou* and *Wild Ride* (formerly ***Ride Around the World***) were shown at the GSCA's fall conference in Galveston, TX. *Hurricane*, *African Adventure 3D*, and 40 minutes of *Fly Me to the Moon* were shown at the **Euromax** meeting in Nuremberg in January (see *LF Examiner*, February 2007).

Although ***Spider-Man 3*** had originally

been scheduled to be shown, more than a week before its May 4 wide opening, it has been withdrawn by **Warner Bros**.

Films in production include:

Dolphins & Whales 3D.....3D Entertainment Ltd
Grand Canyon Adventure 3D.....
.....MacGillivray Freeman Films
Harry Potter and the Order of the Phoenix
.....Imax Corporation
Unnamed film.....Imax Corporation
Ocean Frenzy.....Giant Screen Films
Proud American.....LightSource LLC
Sea Monsters: A Prehistoric Adventure
.....National Geographic
Wonders of the Great Lakes.....
.....Sudbury Science Films
Arabia 3D.....MacGillivray Freeman Films

The May issue of *LF Examiner* will include a full report on the Film Expo. The GSCA's fall conference will be held in Vancouver, Sept. 23–25.

Schedule of Events

Monday, April 23, 2007: One Day Before Event

9:00 am – 7:00 pm	Rehearsals	
2:00 pm – 10:00 pm	Registration / Information Open	Hotel
1:30 pm – 2:30 pm	Distributors' Interest Group Meeting	Hotel
2:00 pm – 6:00 pm	3D Film Interest Group Meeting	Hotel
3:00 pm – 6:00 pm	US Dome Theater Alliance Meeting	Hotel
6:00 pm – 10:00 pm	Board Meeting	Hotel

Tuesday, April 24, 2007: Day 1

7:00 am – 9:00 am	Registration / Information Open	Hotel
8:00 am – 9:00 am	Continental Breakfast, Opening Remarks	Hotel
9:00 am	Buses Depart for Theater	
9:30 am – 5:00 pm	Registration / Information Open	Theater
10:00 am – 11:00 am	Welcoming Remarks, Film 1: <i>The Alps</i>	
11:00 am – 12:00 pm	Film 2: <i>Dinosaurs Alive!</i>	
12:00 pm – 1:30 pm	Lunch on your own	
1:30 pm – 2:45 pm	Films in Production Session	
2:45 pm – 3:00 pm	Trailers Session	
3:00 pm – 3:30 pm	Break	
3:30 pm – 4:30 pm	Film 3: <i>Lions 3D: Roar of the Kalahari</i>	
4:30 pm – 5:30 pm	Film 4: <i>Hurricane on the Bayou</i>	
5:30 pm – 7:00 pm	Drinks and Light Dinner	Theater
7:00 pm – 7:30 pm	Film 5: <i>Pikachu's Ocean Adventure</i>	
7:30 pm – 8:30 pm	Film 6: <i>Mummies: Secrets of the Pharaohs</i>	
8:45 pm	Buses Depart for Hotel	

Wednesday, April 25, 2007: Day 2

7:30 am – 12:30 pm	Registration / Information Open	Hotel
8:00 am – 9:00 am	Continental Breakfast	Hotel
8:00 am – 11:30 am	Committee Meetings	Hotel
11:30 am – 1:00 pm	Committee Reports, Special Interest Group Reports, General Meeting	Hotel
1:00 pm	Buses Depart for Theater	
1:00 pm – 7:00 pm	Registration / Information Open	Theater
2:00 pm – 3:00 pm	Film 7: <i>Dinosaurs 3D: Giants of Patagonia</i>	
3:00 pm – 4:00 pm	Film 8: <i>Fly Me to the Moon</i>	
4:00 pm – 5:00 pm	Film 9: <i>African Adventure 3D: Safari in the Okavango</i>	
5:00 pm – 6:00 pm	Film 10: <i>Wild Ride</i> (formerly <i>Ride around the World</i>)	
6:00 pm	Buses Depart for Hotel; dinner on your own	
6:30 pm – 9:30 pm	Board Meeting	
8:30 pm – 12:00 am	Closing Party	Hotel

This schedule is subject to change.

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Hague	Galapago	11/16/06	11/15/07	Las Palmas	MOTN	12/10/06	12/9/07	Nashville Reg	WS3D	9/1/05	8/31/07	
	HaunCast	10/20/06	9/30/07	Las Vegas Bre	300	3/9/07	5/4/07		300	3/9/07	5/4/07	
	Sharks3D	2/16/07	12/31/07	Las Vegas Lux	FightPil	12/10/04	6/1/07		Natick JF	300	3/9/07	5/4/07
	Africa	2/28/07	6/24/07	Lehi	MysticInd	10/8/06	4/30/07		New Delhi ICC	ND		
	DinoAliv	4/21/07	10/21/07		Sharks3D	3/13/06	6/30/07		New Orleans	CRA	3/1/07	5/26/07
	Dolphins	2/1/07	6/24/07		WS3D	9/1/05	6/30/07			HOTB	8/29/06	8/31/07
	DS3D	7/1/06	6/30/07	Leon Exp	MagDes	12/1/06	5/31/07			Sharks3D	5/26/06	7/31/07
	MOF	2/1/07	4/22/07	Lincolnshire Reg	300	3/9/07	5/4/07		New Rochelle Reg	300	3/9/07	5/4/07
	WTW	6/1/06	6/30/07	Loch Lomond	LOLL	7/24/02			New York AMC	300	3/9/07	5/4/07
	300	3/9/07	5/4/07	Lodz CC	Trex	5/17/06	5/16/07		New York AMNH	Beavers	4/15/05	
Halifax	Mummies	3/18/07	3/15/08	London BFI	300	3/07	5/07	Niagara Can DCI	Niagara	7/1/86		
Hampton	HOTB	1/6/07	1/5/08		DS3D	9/3/06	12/31/07	Norwalk	HOTB	12/22/06	6/15/07	
Harrisburg	GC	9/6/03	9/30/07		HaunCast	12/1/01	12/07		OW3D	6/16/06	6/30/07	
Hartberg	LivingSe	3/15/06	6/1/07		Lions3D	2/9/07	2/08		Whales	1/07	12/07	
Hastings	Greece	3/1/07	2/28/08	London SM	WS3D	5/20/05	5/20/07	Nuremberg	ALBT	12/21/06	12/31/07	
	LW	12/4/06	6/3/07		DS3D	3/3/06	3/2/08		AlienAdv	8/15/06	8/15/07	
Hibbing	JGWC	9/1/06	6/30/07		Lions3D	2/9/07	2/08			Galapago	8/3/06	8/2/07
Hong Kong Airport	SU	3/1/07	3/1/08		Sharks3D	2/6/06	6/30/07			Greece	6/1/06	6/1/07
Hong Kong SM	JGWC	4/1/07	9/30/07	Los Angeles AMC	300	3/9/07	5/4/07		HaunCast	5/28/03	12/31/07	
	MysticInd	2/1/07	7/1/07	Los Angeles CSC	DinoAliv	3/30/07	3/30/08		Sharks3D	3/24/05	6/30/07	
Houston MNS	DS3D	3/9/07	3/8/08	Los Angeles NA	300	3/9/07	5/4/07	Oklahoma City	WS3D	6/30/05		
	FON	3/6/05	5/31/07	Louisville SC	CRA	1/13/07	5/25/07		HOTB	3/9/07	3/8/08	
	Greece	9/22/06	9/21/07		MOTN	1/15/06	10/15/07		RATW	10/20/06	4/20/07	
	MOTN	10/1/05	10/15/07	Lubbock	Alps	3/15/07	3/16/08		Omaha Zoo	MOTN	9/1/06	4/15/07
	TRF	1/19/07	5/9/07	Lucerne	Bears	12/1/06	8/31/07		Mummies	4/6/07	4/5/08	
Houston Reg	WS3D	3/9/07	8/31/07	Madison Star	Bugs	10/13/06	4/13/07	Ontario Reg	300	3/9/07	5/4/07	
	300	3/9/07	5/4/07	Madrid	CRA	5/1/06	5/31/07	Orlando SC	HOTB	3/16/07	3/15/08	
Huntsville	HOTB	3/16/07	3/15/08		HaunCast	6/12/02	12/07	Osaka Sun	DS3D	9/1/06	8/31/07	
	MagDes	11/23/05	11/22/07		MysticInd	2/10/07	7/10/07	Oviedo Yel	300	3/07	5/07	
	MOF	4/6/07	4/5/08		Sharks3D	9/10/06	12/31/07		MOTN	5/27/05		
Hutchinson	HOTB	3/16/07	3/15/08		SOSPI	7/1/05	6/30/07	Paris Geo	DS3D	4/1/07	5/31/08	
	SpaceSta	6/1/02	6/07	Malaga Yel	300	3/07	5/07		WTW	6/1/06	6/30/07	
Incheon CGV	300	3/07	5/07		OW3D	1/12/07	12/31/07	Parker	Beavers	11/1/06	12/31/07	
Indianapolis Imx	Sharks3D	3/9/07	12/31/07	Manchester UCI	300	3/07	5/07		Wolves	4/1/07	9/30/07	
Irvine Reg	300	3/9/07	5/4/07	Manila	Everest	5/19/06	5/29/07	Penrith	Africa	7/31/06	7/31/07	
Istanbul AFM	SpaceSta	9/15/06	9/14/07	McMinnville	FightPil	3/15/07	3/14/08		GC	7/16/05	7/21/07	
Jackson MS	ALBT	10/22/06	10/31/07	Melbourne MV	300	3/07	5/07		Rheged	7/1/00		
Kansas City Sci	DinoAliv	3/31/07	1/31/08		DS3D	4/13/06	4/12/07	Pensacola	HOTB	12/22/06	12/21/07	
	FightPil	8/5/06	6/30/07		FightPil	2/15/07	8/15/07			MOF	11/8/96	
	MOTN	1/31/06	5/30/07		Greece	6/15/06	6/14/07	Philadelphia	DS3D	4/24/06	4/23/07	
	Sharks3D	5/1/06	5/1/07		HaunCast	9/13/01	12/07		HOTB	1/5/07	1/4/08	
	AEK	2/17/06	12/7/07		MOTN	9/15/06	9/14/07		Mummies	3/16/07	9/29/07	
	HOTB	3/1/07	12/1/07		WS3D	6/8/05	12/31/07		WTW	10/6/06	10/31/07	
	Kaohsiung	Sharks3D	1/1/07	8/30/07	Memphis Pink	HOTB	2/3/07	2/2/08	Phoenix AMC	300	3/9/07	5/4/07
		Kapurthala	Everest	5/15/06	5/14/07	Menlyn	WS3D	9/20/06	9/30/07	Phoenix ASC	WTW	7/8/06
	Karlshamn	CRA	1/15/06	8/31/07	Mexicali	OO	1/10/07	6/30/07	Pitea	VOTDS	9/15/06	8/31/07
		M3Dcc	11/1/05	10/31/07	Mexico City Per Cpl	300	3/07	5/07	Pittsburgh Cmk	300	3/9/07	5/4/07
	MOTN	9/15/06	8/31/07		AIWC	11/9/06	5/8/07		JIAC	6/2/06	6/1/07	
Katoomba	WATE	6/1/97			Greece	11/10/06	7/31/07	Pittsburgh CSC	AR	9/15/06	6/07	
Katowice CC	DS3D	5/17/06	5/16/07	Mexico City San Cpl	300	3/07	5/07		Bugs	9/1/06	5/1/07	
	Sharks3D	9/9/05	6/30/07		OW3D	2/16/07	6/30/07		DS3D	2/1/07	7/31/07	
	Trex	1/10/07	9/14/07	Mexico City Uni Cpl	300	3/07	5/07		HOTB	12/26/06	12/25/07	
Kazan	Beavers	9/15/06	9/14/07	Milwaukee	DS3D	3/1/07	9/6/07		Roar	6/1/06	6/30/07	
Kenner	Africa	2/2/07	8/2/07	Mississauga Cpx	300	3/9/07	5/4/07	Poitiers Imax 3D	DS3D	2/1/07	1/31/08	
Killeen	CRA	11/3/06	5/2/07	Mobile	Greece	1/15/07	1/15/08	Portage GQT	DS3D	2/16/07	5/3/07	
King of Prussia Reg	300	3/9/07	5/4/07	Monterrey Cpl	300	3/07	5/07		SpaceSta	3/16/07	5/3/07	
	DS3D	5/17/06	5/16/07	Montreal Cpx	300	3/9/07	5/4/07	Portland OMSI	Alps	3/9/07	3/8/08	
Kracow CC	MagDes	9/23/05		Montreal SC	Alps	4/24/07	4/23/08			Everest	1/1/07	5/31/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		DinoAliv	4/20/07	10/15/07		HOTB	1/12/07	1/11/08	
	HaunCast	5/19/05	6/19/07		HOTB	3/15/07	3/14/08	Poznan CC	Sharks3D	5/19/06	6/30/07	
	Sharks3D	8/17/06	6/30/07		Sharks3D	1/12/07	6/30/07	Prague CC	HaunCast	8/1/06	6/30/07	
Kuwait City	AlienAdv	12/31/06	6/30/07	Moscow	DS3D	5/31/06	5/30/07		MagDes	1/17/07	1/16/08	
	FOK	4/17/00	4/07		HaunCast	1/1/04	9/30/07		Sharks3D	1/12/06	6/30/07	
	OW3D	10/23/06	12/31/07		MagDes	4/12/06	4/11/07		WS3D	5/1/06	5/30/07	
Laie	CRA	1/26/05	12/07		OW3D	10/9/04	10/30/07	Providence Imx	HOTB	1/15/07	1/14/08	
Langley Cpx	300	3/9/07	5/4/07		Sharks3D	4/14/05	10/30/07					

April 2007 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	M3Dcc	4/30/07	4/29/08	Branson	FightPil	5/5/06	5/4/07	Des Moines	DS3D	1/19/07	6/30/07
Ahmedabad	L5	9/1/06	8/31/07		Kilimanj	3/9/07	4/19/07		Everest	9/1/06	6/1/07
Al Khobar	GP	10/23/06	4/22/07		Ozarks	1/93	12/07		HOTB	3/9/07	3/8/08
	ROF	11/15/06	5/14/07	Buenos Aires NA	300	3/07	5/07		L&C	9/20/06	9/20/07
Alamogordo	DS3D	7/1/06	6/30/07		DS3D	5/12/06	4/30/07	Detroit SC	Dolphins	1/5/07	6/1/07
	RATW	2/15/07	2/15/08		HB	5/12/06	5/31/07		HB	1/5/07	9/3/07
Albuquerque	Greece	3/25/07	10/15/07	Buffalo Reg	300	3/9/07	5/4/07		HOTB	12/22/06	12/21/07
Alexandria	MOTN	6/1/06	5/31/07	Buford Reg	300	3/9/07	5/4/07		MOTN	2/1/06	9/15/07
Amsterdam PN	300	3/07	5/07	Busan CGV	300	3/07	5/07	Dhaka	Whales	9/26/06	9/26/07
Ankara AFM	Cyberwor	9/15/07	9/15/07	Cairo EMA	MOTN	7/16/06	7/5/07	Dollywood	HeartSon	3/31/07	12/31/07
Apple Valley Imx	300	3/23/07	5/4/07	Calgary Cpx	300	3/9/07	5/4/07	Dongguan STM	OO	1/10/07	6/1/07
	DinoGOP	4/13/07	10/07	Calgary TWS	FON	3/20/05	6/30/07	Dubai	DS3D	10/23/06	12/22/07
	Lions3D	1/19/07	6/30/07		MOTM	3/1/06	5/30/07	Dublin Reg	300	3/9/07	5/4/07
	Sharks3D	8/18/06	6/30/07		Whales	2/1/06	6/30/07	Duluth	Greece	2/24/06	9/15/07
Athens Eug	JIAC	10/1/06	4/1/07		WS3D	12/26/06	12/25/07		HOTB	12/22/06	12/21/07
	ToFly	1/10/07	1/9/08		WTW	6/24/06	6/30/07		MagDes	11/3/06	5/30/07
Atlanta FMNH	Greece	8/19/06	8/18/07	Castle Rock	EMSH	3/92		Durban	Alps	3/16/07	9/16/07
	HOTB	1/20/07	1/19/08	Cathedral City	MysticInd	3/11/07	6/30/07		DS3D	11/24/06	6/23/07
	WTW	4/14/07	7/31/07		RATW	3/14/07	6/30/07		NASCAR	1/18/07	7/17/07
Atlantic City	DS3D	3/3/06	5/3/07	Cedar Rapids	HOTB	2/15/07	9/4/07		WTW	6/1/06	5/31/07
Auckland Sky	300	3/07	5/07	Chantilly	FightPil	12/10/04	12/31/07	Dwingeloo	FON	6/1/05	5/31/07
Austin	HOTB	1/27/07	1/26/08	Charleston SC	Alps	3/30/07	3/29/08	Edmonton Cpx	300	3/9/07	5/4/07
	Mummies	3/17/07	8/31/07		Greece	3/16/07	3/15/08	Edmonton TWS	HB	1/1/06	6/30/07
	Sharks3D	2/24/07	12/31/07		HOTB	2/1/07	1/31/08		HOTB	1/26/07	1/25/08
Baltimore	Alaska	5/29/06	5/27/07		Sharks3D	10/13/06	12/31/07		MysticInd	10/1/05	6/1/07
	DinoAliv	4/27/07	9/30/07	Charleston WV	Africa	1/27/07	7/27/07	Eilat Epic	Ala3D	1/1/07	12/31/07
	DS3D	5/26/06	6/30/07	Charlotte	DS3D	6/16/06	5/31/07		HaunCast	4/4/04	12/31/07
	FON	11/5/04	6/30/07		HOTB	1/15/07	1/14/08		OW3D	4/4/04	6/30/07
	MOTN	10/15/06	10/14/07	Chattanooga	DinoAliv	3/30/07	9/30/07	Erie	AJ	4/21/07	11/30/07
Bangkok	WS3D	4/7/07	8/30/08	Chicago Imx	300	3/9/07	5/4/07		Everest	11/20/06	7/15/07
Barakaldo Yel	300	3/07	5/07		FightPil	1/26/07	5/26/07	Evansville Sho	300	3/9/07	5/4/07
	Sharks3D	6/9/06	6/30/07	Chicago MSI	Greece	2/16/06	6/15/07	Fort Lauderdale	AlienAdv	5/1/06	4/30/07
	WS3D	10/22/06	10/21/07		HB	1/15/07	12/07		Mummies	3/30/07	3/30/08
Barcelona	MysticInd	5/1/06	4/30/07		HOTB	1/15/07	1/14/08		Sharks3D	1/12/07	6/30/07
	Sharks3D	1/17/07									

Premiering This Month

African Adventure 3D: Safari in the Okavango

“African Adventure 3D: Safari in the Okavango takes viewers on a photo safari in the Okavango Delta.

“Described as ‘the river that never finds the sea,’ the Okavango originates in the highlands of Angola, flows through Namibia, and eventually spills into one of the most arid places on earth, the Kalahari Desert, in the northwestern part of Botswana. The delta created by the flood waters of the Okavango is so large it can be spotted from space, like a giant hand bringing relief to this desolate region. Little known to the outside world until a few decades ago, this secluded 7,700-square-mile (20,000-square-kilometer) maze of lagoons, channels, and islands forms one of the most beautiful and pristine wildlife reserves on earth.

“Departing from the panhandle in the North, where the Okavango meanders through a 10-mile (16-kilometer) wide mat of papyrus, the viewers will venture in the heart of the delta. Led by South African zoologist **Liesl Eichenberger**, viewers join world-renowned wildlife filmmaker Tim Liversedge for a unique photo safari in the flooded desert and will come face to face with hippos, crocodiles, elephants, lions, and many types of antelopes and birds.”

An nWave Pictures production, distributed by National Geographic Giant



Dinosaurs 3D: Giants of Patagonia

Screen Film Distribution. Director, producer: Ben Stassen; DP: Sean Phillips.

Dinosaurs 3D: Giants of Patagonia

“If it weren’t for a series of cataclysmic events — a comet impact being first on the list — our planet might still be the domain of dinosaurs. Dinosaurs fascinate us so much that many people wish they were amongst us.

“Fortunately, the LF film *Dinosaurs 3D* will be the closest thing to actually being in the presence of these extraordinary creatures without risking our own extinction at the same time.

“Following **Rodolfo Coria**, a world renowned Argentinian paleontologist, we visit sites of some of his major discoveries in Patagonia and travel back in time to see these amazing beasts come to life. Patagonia has

given us the largest living animal to have ever walked the Earth: the gigantic plant-eating Argentinosaur, and its nemesis, the Giganotosaur, a bipedal carnivore, that could easily challenge the famous T-Rex.

“Deeply rooted in science, the film carries the audience through the lives of two specimens of these superb achievements of evolution. The action is intense and the landscape is out of this world. At times, the camera takes us into space to witness the movement of the tectonic plates or the arrival of a comet that will seal the fate of the dinosaurs.

“As the movie leaves our Patagonian giants behind to jump forward to the end of this chapter of Earth’s history, we learn that although most species of their evolutionary branch have disappeared, dinosaurs are still with us today. You can see them easily. They sometimes perch on wires in your back yard. You’ve even probably eaten quite a few of them. They are birds.”

Produced and distributed by Sky High Entertainment. Director: **Marc Fafard**; DP: **William Reeve**; aerial DP: **Carl Samson**; script: Marc Fafard; score: **Pierre Rousseau**; producer: Carl Samson. Narrator: **Donald Sutherland**.



DP Sean Phillips shooting for African Adventure 3D.

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Mummies Unwrapped



Filming at The Step Pyramid in Saqqara, Egypt.

(from MUMMIES on page 1)

ment to photograph a ritual fight in the remote Andes, where each man’s objective is to kill his opponent in a fist fight. As a weakling girl, I’d been let into the middle of the fight with a wide-angle lens, where I ducked and dove. They were decent photographs.

In La Paz, my boss, the head of Associated Press in Bolivia, introduced me to some people passing through town: Scott Swofford and the crew of Ogden Entertainment’s giant-screen film, Amazon. They hired me first as a stills photographer and ultimately as art director for the duration of principal photography. Over the seven weeks that followed I found being part of such a team intoxicating, so when Scott asked me to join him on a subsequent production, I decided that film was my future.

Having spent my formative years as an equity analyst on the London stock market, I naively entered film believing that the Amazon crew was typical of the professionalism in the industry. In finance, your word is your bond: you have only one reputation to lose, so you risk it at your peril. I assumed that that rule was univer-

sal. I was wrong.

Like many a would-be filmmaker, I had mixed experiences in the first few years. Some wonderful employers and collaborators, but at least my fair share of painful moments: ideas being co-opted by more powerful producers than I and by distributors with whom I’d shared material in good faith, and fully developed projects being hijacked. In one such situation, a producer, with a wide-mouthed grin and a “come hither” gesture of his fingers, memorably taunted, “Just bring on your lawyers....”

Wow.

The bottom line, I learned, is that when chain of title is anything less than completely your own, a contract is only worth the amount of money that you have to enforce it. So you’d better get rich, create projects from scratch, and work with people you trust.

After the “bring on your lawyers” episode, I was dining with some friends in London who were keen to learn the latest. One of them exclaimed, “But why do you keep working with such horrible people? Why don’t you make a film with nice people, like us?” The “us” was Bob Brier, one

of the foremost mummy specialists in the world, and his wife, Pat Remler, an authority on Egypt in her own right.

If you were once a child, you know the power of mummies. What’s more, they appear to transfix adults almost as much, so they should be perfect subject matter for a film. But dead things in dark holes.... Perhaps there was a reason no one had tried to make an LF film about mummies. I joked with Richard Dale, then making The Human Body, “At least your bodies do something.”

Bob gave me a list of books to read, and I found a fabulous story, ready-made for the screen, unknown outside the specialist community of Egyptologists. It’s special not just because of the marquee values — Rameses the Great; his mummy; the first pharaohs’ mummies ever found — but also because of its relevance in today’s world: people from powerful nations desperately trying to “do the right thing,” and inevitably facing difficult decisions. And because at the heart of the story lay this question: to whom do your loyalties belong? To your family, your village, your nation, or the world?

Bob opened doors. So much of filmmaking is about access. In finance I’d learned the power of knowing your stuff, and how generous people would be with information when they realized you’d done your homework. But now I had no world-famous institution behind me, just the goodwill of a few individuals. Besides those who appear in the film (Bob Brier, Angelique Corthals, and Zahi Hawass), a couple dozen academics are credited, ranging from Henk Beentje of the Royal Botanical Gardens at Kew in London, to the granddaddy of paleopathology himself, Art Aufderheide. But they are just the tip of the proverbial iceberg. I probably spoke to, e-mailed, or exchanged letters with about 100 experts in the fields of Egyptology, mummy studies, and DNA.

Why large-format?

The will for authenticity was there, but the question that faced me repeatedly, and quite rightly, was, “Why is this not a televi-

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Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOE	Sydney WBS	10/20/05		OW3D	Tijuana	10/18/01	12/31/07	ToFly	Victoria DCI	4/17/07	10/31/07
	Townsville	7/17/06	7/16/07		Eilat Epic	4/4/04	6/30/07		Athens Eug	1/10/07	1/9/08
	Washington NASM	9/23/05			Galveston	5/25/06	6/30/07		Salt Lake City CP	6/15/06	12/07
	San Diego RHF	11/1/01	9/07		Kuwait City	10/23/06	12/31/07		Warner Robins	7/92	
	Sioux Falls	6/1/06	5/31/07		Malaga Yel	1/12/07	12/31/07	Trex	Washington NASM	7/1/76	
MOF	Grand Rapids Cel	8/15/06	8/14/07	Norwalk	Mexico City San Cpl	2/16/07	6/30/07		Kazan	1/10/07	9/14/07
	Hague	2/1/07	4/22/07		Moscow	10/9/04	10/30/07		Lodz CC	5/17/06	5/16/07
	Huntsville	4/6/07	4/5/08		San Antonio 3D	1/1/06	6/30/07		Saint Petersburg NA	4/25/07	4/24/08
	Pensacola	11/8/96			Warsaw CC	2/23/07	6/30/07		Sofia CC	6/1/06	5/31/07
	Saint Paul	1/15/06	8/31/07	Ozarks Pulse RATW	Branson	1/93	12/07	TRF VOTDS	Houston MNS	1/19/07	5/9/07
MOTM	Spokane	1/1/07	6/30/07		Richmond SMV	1/27/07			Chicago MSI	11/20/06	5/24/07
	Calgary TWS	3/1/06	5/30/07		Alamogordo	2/15/07	2/15/08		Pitea	9/15/06	8/31/07
	Guatemala City Alb	1/25/07	1/25/08		Cathedral City	3/14/07	6/30/07		San Antonio Aztec	11/1/06	5/1/07
	San Antonio Aztec	4/1/06	9/1/07		Oklahoma City	10/20/06	4/20/07	Vulcania WATE Whales	Vulcania	2/22/02	
MOTN	Alexandria	6/1/06	5/31/07	Rheged Roar	Regina	3/1/07	9/1/07		Katoomba	6/1/97	
	Baltimore	10/15/06	10/14/07		Zion	3/1/07	10/31/07		Calgary TWS	2/1/06	6/30/07
	Baton Rouge	3/1/07	2/28/08		Penrith	7/1/00			Dhaka	9/26/06	9/26/07
	Birmingham UK	9/15/06	9/15/07		Pittsburgh CSC	6/1/06	6/30/07		Norwalk	1/07	12/07
	Cairo EMA	7/6/06	7/5/07	ROF	Sudbury	5/1/06	6/30/07	Wildfire Wolves	Saint Paul Parker	3/16/07	4/16/07
	Columbus COSI	1/3/07	6/1/07		Al Khobar	11/15/06	5/14/07		Saint Felicien	5/31/06	5/31/07
	Detroit SC	2/1/06	9/15/07		Sioux Falls	1/27/07	5/25/07		Yellowstone	3/12/07	3/12/08
	Houston MNS	10/1/05	10/15/07		Washington NASM	1/27/06	9/07		Bangkok	4/7/07	8/30/08
	Kansas City Sci	1/31/06	5/30/07	RovMars Sharks3D	Apple Valley Imx	8/18/06	6/30/07	WS3D	Barakaldo Yel	10/22/06	10/21/07
	Karlshamn	9/15/06	8/31/07		Austin	2/24/07	12/31/07		Berlin CS	6/30/05	
	Las Palmas	12/10/06	12/9/07		Barakaldo Yel	6/9/06	6/30/07		Birmingham UK	7/2/05	12/31/07
	Louisville SC	1/15/06	10/15/07		Barcelona	1/17/07	12/31/07		Bradford	7/29/05	7/8/07
	Melbourne MV	9/15/06	9/14/07		Berlin CS	3/24/05	6/30/07		Calgary TWS	12/26/06	12/25/07
	Omaha Zoo	9/1/06	4/15/07		Boston NEA	3/24/05	5/31/07		Grand Rapids Cel	11/1/06	6/30/07
	Oviedo Yel	5/27/05			Bradford	2/11/06	6/30/07		Houston MNS	3/9/07	8/31/07
	Raleigh Exp	10/6/06	4/5/07		Charleston SC	10/13/06	12/31/07		Lehi	9/1/05	6/30/07
	Reno Fleisch	1/12/07	1/11/08		Dallas MNS	3/3/07	12/31/07		London BFI	5/20/05	5/20/07
	Sacramento Imx	11/1/06	5/15/07		Fort Lauderdale	1/12/07	6/30/07		Melbourne MV	6/8/05	12/31/07
	Salt Lake City CP	1/5/07	1/4/08		Galveston	2/21/05	10/31/07		Menlyn	9/20/06	9/30/07
	Seoul 63	11/15/06	8/1/07		Guayaquil	2/16/07	12/31/07		Moscow	9/1/05	8/31/07
	Shreveport	4/7/07	4/7/08		Indianapolis Imx	3/9/07	12/31/07		Nuremberg	6/30/05	
	Sudbury	9/30/05	6/30/07		Kansas City Sci	5/1/06	5/1/07		Prague CC	5/1/06	5/30/07
	Sydney WBS	9/15/06	9/14/07		Kaohsiung	1/1/07	8/30/07		Quebec	11/10/06	8/9/07
	Tijuana	10/21/06	10/20/07		Katowice CC	9/9/05	6/30/07		Saint Augustine	3/10/07	3/31/08
	Victoria DCI	9/21/06	9/20/07		Kuala Lumpur Di	8/17/06	6/30/07		San Antonio 3D	1/27/06	6/30/07
	Austin	3/17/07	8/31/07		Lehi	3/13/06	6/30/07		Sinsheim	6/30/05	6/30/07
	Fort Lauderdale	3/30/07	3/30/08		London SM	2/6/06	6/30/07		Stockholm	2/1/06	6/30/07
	Hampton	3/18/07	3/15/08		Madrid	9/10/06	12/31/07		Sydney WBS	8/8/05	
	Omaha Zoo	4/6/07	4/5/08		Montreal SC	1/12/07	6/30/07		Tallahassee	1/1/07	6/30/07
	Philadelphia	3/16/07	9/29/07		Moscow	4/14/05	10/30/07		Toronto OP	6/1/06	4/30/07
	Saint Louis SC	3/16/07	9/30/07		New Orleans	5/26/06	7/31/07		Vancouver Imx	4/8/05	12/31/07
	Sydney WBS	4/15/07	12/31/07		Nuremberg	3/24/05	6/30/07		Winnipeg	7/1/06	6/30/07
	Barcelona	5/1/06	4/30/07		Poznan CC	5/19/06	6/30/07		Atlanta FMNH	4/14/07	7/31/07
	Cathedral City	3/11/07	6/30/07		Prague CC	1/12/06	6/30/07		Boston MOS	12/9/05	6/30/07
	Edmonton TWS	10/1/05	6/1/07		Raleigh Exp	3/1/07	12/31/07		Calgary TWS	6/24/06	6/30/07
	Hong Kong SM	2/1/07	7/1/07		San Antonio 3D	10/20/06	12/31/07		Chicago MSI	6/1/06	5/31/07
	Lehi	10/8/06	4/30/07		Tallahassee	3/2/07	12/31/07		Columbus COSI	3/14/07	3/31/08
	Madrid	2/10/07	7/10/07		Virginia Beach	1/26/07	6/30/07		Durban	6/1/06	5/31/07
	Raleigh Exp	2/2/07	7/2/07		Washington NMNH	11/1/06	12/31/07		Hague	6/1/06	6/30/07
	Tampa MOSI	8/1/06	8/1/07		West Nyack Imx	10/6/06	12/31/07		Paris Geo	6/1/06	6/30/07
	Tulsa Cmk	1/19/07	4/30/07		Dallas AA	2/26/99			Philadelphia	10/6/06	10/31/07
	West Nyack Imx	1/25/07	6/15/07		Barcelona	7/1/05	6/30/07		Phoenix ASC	7/8/06	6/30/07
	Durban	1/18/07	7/17/07		Madrid	7/1/05	6/30/07		San Diego RHF	4/7/06	9/30/07
	Saint Paul	3/15/07	4/16/07		Warsaw CC	9/1/06	6/30/07		Spokane	5/26/06	4/30/07
	Winnipeg	1/19/07	5/31/07		Bradford	10/3/06	10/2/07		Stockholm	2/1/07	1/31/08
	New Delhi ICC				Hutchinson	6/1/02	6/07		Tampa MOSI	5/27/06	5/30/07
	Niagara Can DCI	7/1/86			Istanbul AFM	9/15/06	9/14/07		Toronto OSC	10/1/06	9/30/07
	Singapore DC	2/13/99			Portage GQT	3/16/07	5/3/07		ZionCany	5/24/94	
	Dongguan STM	1/10/07	6/1/07		Sofia CC	2/16/07	1/31/08				
	Mexicali	1/10/07	6/30/07		Bogota Mal	11/9/06	11/9/07				
	Quito	11/1/06	12/31/07		Hong Kong Airport	3/1/07	3/1/08				
	San Diego NHM	3/31/01	12/07		Cincinnati MC	11/18/06	5/6/07				
	Shenyang SC	7/1/06	4/30/07								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
EMSH Everest	Moscow	5/31/06	5/30/07	GP	Al Khobar	10/23/06	4/22/07	ITD JGWC	Harrisburg	1/6/07	1/5/08
	Osaka Sun	9/1/06	8/31/07	GreatNor	Puebla	8/15/06	4/15/07		Huntsville	3/16/07	3/15/08
	Paris Geo	4/1/07	5/31/08	Greece	Saint Félicien	4/05	4/07		Hutchinson	3/16/07	3/15/08
	Philadelphia	4/24/06	4/23/07		Albuquerque	3/25/07	10/15/07		Kansas City Zoo	3/1/07	12/1/07
	Pittsburgh CSC	2/1/07	7/31/07		Atlanta FMNH	8/19/06	8/18/07		Memphis Pink	2/3/07	2/2/08
	Poitiers Imax 3D	2/1/07	1/31/08		Boston MOS	3/10/06			Montreal SC	3/15/07	3/14/08
	Portage GQT	2/16/07	5/3/07		Charleston SC	3/16/07	3/15/08		New Orleans	8/29/06	8/31/07
	Quebec	6/23/06	6/22/07		Chicago MSI	2/16/06	6/15/07		Norwalk	12/22/06	6/15/07
	Regina	12/1/06	5/31/07		Copenhagen	5/16/06	5/15/07		Oklahoma City	3/9/07	3/8/08
	San Antonio 3D	1/5/07	1/4/08		Duluth	2/24/06	9/15/07		Orlando SC	3/16/07	3/15/08
	San Antonio San	12/25/06	5/3/07		Hastings	3/1/07	2/28/08		Pensacola	12/22/06	12/21/07
	San Diego RHF	7/1/06	6/30/07		Houston MNS	9/22/06	9/21/07		Philadelphia	1/5/07	1/4/08
	Sinsheim	5/4/06	11/3/07		Melbourne MV	6/15/06	6/14/07		Pittsburgh CSC	12/26/06	12/25/07
	Sydney WBS	5/25/06	5/24/07		Mexico City Per Cpl	11/10/06	7/31/07		Portland OMSI	1/12/07	1/11/08
	Tijuana	4/1/07	9/30/07		Mobile	1/15/07	1/15/08		Providence Imx	1/15/07	1/14/08
	Townsville	7/17/06	7/6/07		Nuremberg	6/1/06	6/1/07		Saint Augustine	1/12/07	1/11/08
	Victoria DCI	12/26/06	6/25/07		Regina	9/10/06	9/9/07		Saint Paul	12/22/06	12/21/07
	Virginia Beach	3/3/06	9/1/07		Saint Louis SC	9/5/06	9/4/07		San Antonio 2D	12/22/06	12/21/07
	Warsaw CC	5/17/06	5/16/07		San Jose CA	9/20/06	9/19/07		San Diego RHF	2/15/07	2/14/08
	Castle Rock	3/92		HaunCast	Sydney WBS	6/29/06	6/28/07		Seattle PSC 2	12/26/06	12/25/07
	Des Moines	9/1/06	6/1/07		Vancouver TWS	5/21/06	5/31/07		Shreveport	12/23/06	12/22/07
	Erie	11/20/06	7/15/07		Victoria DCI	2/16/07	2/15/08		Singapore SC	2/1/07	1/31/08
	Kapurthala	5/15/06	5/14/07		Berlin CS	4/5/01	12/07		Spokane	3/16/07	3/15/08
	Manila	5/19/06	5/29/07		Eilat Epic	4/4/04	12/31/07		Syracuse	2/3/07	5/4/08
	Portland OMSI	1/1/07	5/31/07		Galveston	3/07	12/07		Tampa MOSI	2/9/07	12/21/07
	Saint Louis SC	4/3/07	9/30/07		Guayaquil	10/20/06	9/30/07		Vancouver TWS	12/23/06	12/22/07
	Salt Lake City CP	6/15/06	12/07		Kuala Lumpur Di	5/19/05	6/19/07		Sofia CC	6/1/06	5/31/07
	San Diego RHF	9/1/06	9/30/07		London BFI	12/1/01	12/07		Fort Worth	9/18/06	5/30/07
	Seattle PSC 1	3/30/07	9/30/07		Madrid	6/12/02	12/07		Hibbing	9/1/06	6/30/07
ExpiClub	Toronto OSC	1/26/07	9/25/07		Melbourne MV	9/13/01	12/07	JLAC	Hong Kong SM	4/1/07	9/30/07
	Saint Félicien	4/1/06	4/1/07	HB	Moscow	1/1/04	9/30/07		Athens Eug	10/1/06	4/1/07
	San Antonio Aztec	4/1/06	9/1/07		Nuremberg	5/28/03	12/31/07		Pittsburgh Cmk	6/2/06	6/1/07
	Branson	5/5/06	5/4/07		Prague CC	8/1/06	6/30/07		Rochester Cmk	6/2/06	6/1/07
	Chantilly	12/10/04	12/31/07		Quebec	9/29/06	1/31/08		Spokane	1/1/06	6/30/07
	Chicago Imx	1/26/07	5/26/07		San Antonio 3D	8/15/03	12/31/07		Branson	3/9/07	4/19/07
	Corpus Christi	2/3/05	12/31/07		Sydney WBS	9/20/01	12/07		Des Moines	9/20/06	9/20/07
	Dayton	12/3/04	12/3/07		Buenos Aires NA	5/12/06	5/31/07		Portland OMSI	8/16/02	6/07
	Garden City	12/10/04	12/31/07		Chicago MSI	1/15/07	12/07		Saint Louis Arch	5/29/04	
	Kansas City Sci	8/5/06	6/30/07		Detroit SC	1/5/07	9/3/07		San Diego RHF	8/2/02	9/07
	Las Vegas Lux	12/10/04	6/1/07	HCBTD HeartSon Horses HOTB	Edmonton TWS	1/1/06	6/30/07		Sioux Falls	6/1/06	5/31/07
FOK FON	McMinnville	3/15/07	3/14/08		Guatemala City Alb	7/7/06	7/1/07	Kilimanj L&C	Spokane	2/10/06	12/31/07
	Melbourne MV	2/15/07	8/15/07		Sioux Falls	6/1/06	5/31/07		Yellowstone	6/15/02	12/07
	Singapore DC	2/15/07	8/14/07		Sudbury	5/1/04	6/30/07		Ahmedabad	9/1/06	8/31/07
	Sudbury	2/5/07	9/3/07		Vancouver TWS	10/22/04	6/30/07		Boston NEA	1/19/07	6/30/07
	Washington NASM	3/11/05	12/07		San Simeon DCI	8/17/96			Dallas Cmk	4/6/07	9/30/07
	Kuwait City	4/17/00	4/07		Dollywood	3/31/07	12/31/07		London BFI	2/9/07	2/08
	Baltimore	11/5/04	6/30/07		Gatineau	3/1/07	4/1/07		London SM	2/9/07	2/08
	Boston MOS	5/28/04	6/30/07		Atlanta FMNH	1/20/07	1/19/08		Sydney WBS	3/1/07	3/08
	Bradford	10/3/06	10/3/07		Austin	1/27/07	1/26/08		Tempe Imx	1/19/07	6/30/07
	Calgary TWS	3/20/05	6/30/07		Birmingham AL	1/2/07	1/1/08	LivingSe	Davenport	7/1/06	6/30/07
Galapago	Cincinnati MC	10/2/04	6/30/07	GC	Boston MOS	1/12/07	1/11/08		Hartberg	3/15/06	6/1/07
	Dwingeloo	6/1/05	5/31/07		Cedar Rapids	2/15/07	9/4/07		Riccione	7/1/06	6/30/07
	Guayaquil	3/16/07	3/1/08		Charleston SC	2/1/07	1/31/08		Rochester MSC	10/7/06	9/3/07
	Houston MNS	3/6/05	5/31/07		Charlotte	1/15/07	1/14/08		Loch Lomond	7/24/02	
	Richmond SMV	9/18/04	6/30/07		Chicago MSI	1/15/07	1/14/08		Hastings	12/4/06	6/3/07
	San Diego RHF	5/28/04	9/30/07		Cincinnati MC	12/22/06	12/21/07		M3D	1/19/07	4/6/07
	Spokane	8/20/04	6/30/07		Cleveland	1/20/07	1/19/08		M3Dcc	4/30/07	4/29/08
	Sudbury	2/1/06	6/30/07		Davenport	12/22/06	12/21/07		Karlshamn	11/1/05	10/31/07
	Tampa MOSI	5/27/06	5/31/07		Dearborn	12/22/06	12/21/07		Duluth	11/3/06	5/30/07
	Vulcania	1/1/06	12/31/07		Denver MNS	3/16/07	3/15/08		Glasgow	3/31/06	7/1/07
GC	Berlin CS	8/11/06	8/10/07		Des Moines	3/9/07	3/8/08	MagDes	Huntsville	11/23/05	11/22/07
	Guayaquil	11/16/06	11/15/07		Detroit SC	12/22/06	12/21/07		KSC 2	9/23/05	
	Nuremberg	8/3/06	8/2/07		Duluth	12/22/06	12/21/07		Leon Exp	12/1/06	5/31/07
	Cincinnati MC	11/17/06	8/31/07		Edmonton TWS	1/26/07	1/25/08		Moscow	4/12/06	4/11/07
	Grand Canyon DCI	11/1/99	12/07		Fort Worth	2/9/07	2/8/08		Prague CC	1/17/07	1/16/08
	Hartberg	9/6/03	9/30/07		Garden City	12/22/06	12/21/07		Regina	10/6/06	4/6/07
	Penrith	7/16/05	7/21/07		Gatineau	3/15/07	3/14/08				

sion documentary?” My answer was that I wanted to take people to Egypt. It’s a challenging environment, particularly for the very young and the frail. Getting there is a major investment of time and money. So the film is virtual Egypt, with added benefits. This would be a way to allow people to glimpse its wonder without the heat, the dust, or the gastroenterological challenges.

In 40 minutes we can only show a few locations, so we chose those we loved most, some of which – particularly Abydos and Seti’s tomb – are difficult and or expensive to visit. Perhaps only one in ten thousand tourists to Egypt sees both of those sites. This is why we had to find a truly compelling and unfamiliar story, and work it into the film. The story I found was of epic proportions and deserved to be told in appropriate style to have the impact I sought.

Finally, we wanted to make a film that dealt with something extremely accessible

for children, but which attempted to answer one of the most common questions about Egyptian civilization: why did it last so long?

Institutional support

The Maryland Science Center in Baltimore tried for some time to raise funding for the project, and both Jim O’Leary and Frank Corcoran of the Canadian Museum of Civilization in Ottawa were immense contributors to the script over a five-year period. But it was when I approached Giant Screen Films’ Don and Steve Kempf in late 2002 that the project found its final home, and it is to Don’s enduring credit that he grabbed the ball and ran with it.

Then came that amazing telephone call in the middle of the night. The next day I spoke with Keith and Reed, both of whom I’d wanted to work with for years.

Six weeks of manic rewriting followed. I ended up with three interwoven stories in

three time lines: New Kingdom (13th century BCE), 1881 CE, and the present day. They told a tale in which the grail is not gold or books of ancient wisdom, but 3,000-year-old DNA from the mummies, which may help us find a cure for malaria. That was when I knew the film would eventually get made, because the script worked.

Between October and Christmas 2005, the financing fell through twice. But the project had momentum. Don and I had agreed that we would invest similar amounts of development funding, and he saw it as his time to start spending. We were all aware of standing sets at the Atlas Studios in Morocco and preliminary investigations suggested that they were substantial enough to shoot. Keith, Reed, and I went on a tech scout to Egypt and Morocco in February 2006, just as financing fell through a third time.

(see MUMMIES on page 10)



A portion of the cast and crew at one of the sets at the Atlas Studios in Morocco.

(from *MUMMIES* on page 9)

Preliminary scouting in Egypt

Scouting in Egypt was mixed. Reed had shot two LF films in Egypt before, so we went to all of the locations he had previously visited and some that I had recce’d on my original writing scout in January 2002. We started with the received wisdom on the best camera angles and then tried to improve on them. We agreed that the magnificent but remote Temple of Edfu was not quite m a g n i f i c e n t enough to be worth the hike. However, Keith, who had been rather underwhelmed by the tombs in the Valley of the Kings, greeted the inaccessible Abydos with “Wow! This is more like it!”

I reduced the number of royal tombs in the script to one and left the final decision on which — Ramses VI or Seti I — until we returned to see them both in August. We had to pay the Egyptian antiquities service to have them opened for us. Hatshepsut’s temple was an easy addition, as were-far flung corners of the still pristine Valley of the Monkeys, the valley that doubles for the tourist-trammeled Valley of the Kings for many film and TV crews.

We also learned that the props available for hire in Egypt were of poor quality and great cost. It was the same with the lighting packages, grip gear, and so on. So we knew that we would have to keep our Egypt shoot as simple as possible to stay within our means. But we were unclear how to achieve the production values we’d hoped for. Leaving Egypt for Morocco, the dream of putting Ramses’ world on screen was fading.

A big teabag in Morocco

BBC jargon uses the word “teabag” in an unusual way. According to the Beeb, a resourceful person makes two cups of tea with the same bag. Similarly, a filmmaker can maximize production values by using “found” items. This is referred to as “a teabag.”

Arriving in Morocco, we started to get lucky. We knew there were standing ancient Egypt sets at the Atlas Studios, but we thought the likelihood of their being

been maintained by the stream of tele-novellas that shoot at the Atlas Studios every few months. With some judicious lighting (or lack thereof) from Reed, they would be more than acceptable. And there were warehouses full of props, too. Finally, the lighting and grip rental houses in Casablanca were world-class and sensibly priced. Morocco was where we’d put money on screen.

For budgetary and aesthetic reasons, torchlight became the visual theme of the big scenes. I wrote every set at the Atlas Studios into the script on the spot, adding more after our tech scout in August uncovered a couple of newly built tombs. The Atlas Studios were the ultimate “teabag.”

Writing without restraint

Sometimes you feel slightly foolish when you look back at a script and see what you wrote while the world around you dissolved. One of my script’s more audacious scenes was a re-creation of the Pharaoh Hatshep-

sut’s expedition from Punt — a caravan of 300 extras, donkeys, giraffes, trees, monkeys, and so on — stretching as far as the eye could see across the shimmering desert. Another was introducing 19th-century Egyptologist Charles Wilbour in his solitary toil over hieroglyphic records, and then pulling out to showing him high on a scaffold in the immensity of Karnak. A third was the arrival of Ramses II to inspect the building works at Abu Simbel, the monument that inspired Mount Rushmore, and revealing an enormous rock face covered with the antlike figures of hundreds of men chiseling and painting.

You sit back at your desk and think,



(L. to r.): Actors Mehdi Ouazzani and Boris Terral (Ramses), the author, and director Keith Melton.

the right period, or in good enough condition to use, was slim.

But on that blustery, rainy, February day, on the northern rim of the Sahara, a feast was awaiting us. Our new best friend, **Hamid Herra**f, who became our unit manager for Morocco, showed us a huge temple and forecourt, an avenue of rather dodgy sphinxes, a stunning columned hallway painted in the colors the ancients would have used, and a beautiful split-level room with a fountain, painted in pastel shades and instantly dubbed “Nefertari’s chambers.”

The sets had been built for a big European production a decade earlier, and had

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Bookings: April 2007 by Film
572 bookings of 91 films in 272 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month’s issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
300	Amsterdam PN	3/07	5/07	Saint Louis Weh	Saint Louis Weh	3/9/07	5/07	CRA	Pittsburgh CSC	9/1/06	5/1/07
	Apple Valley Imx	3/23/07	5/4/07		Saint Michael Cmg	3/9/07	5/4/07		Quebec	3/2/07	3/2/08
Auckland Sky	Auckland Sky	3/07	5/07		San Antonio San	3/9/07	5/4/07		Spokane	9/21/06	6/30/07
	Barakaldo Yel	3/07	5/07		San Francisco AMC	3/9/07	5/4/07		Vantaa	9/1/06	9/1/07
Batavia GQT	Batavia GQT	3/9/07	5/4/07		Seoul CGV	3/07	5/07		Bogota Mal	3/16/07	6/15/08
	Boise Reg	3/9/07	5/4/07		Sydney WBS	3/07	5/07		Garden City	6/1/06	4/1/07
Buenos Aires NA	Buenos Aires NA	3/07	5/07		Taipei WVC	3/9/07	5/4/07		Karlshamn	1/15/06	8/31/07
	Buffalo Reg	3/9/07	5/4/07		Tampa Cha	3/9/07	5/4/07		Killeen	11/3/06	5/2/07
Buford Reg	Buford Reg	3/9/07	5/4/07		Toronto Cpx	3/9/07	5/4/07		Laie	1/26/05	12/07
	Busan CGV	3/07	5/07		Tulsa Cmk	3/9/07	5/4/07		Louisville SC	1/13/07	5/25/07
Calgary Cpx	Calgary Cpx	3/9/07	5/4/07	AEK	Woodbridge Cpx	3/9/07	5/4/07	CV	Madrid	5/1/06	5/31/07
	Chicago Imx	3/9/07	5/4/07		Woodridge Cmk	3/9/07	5/4/07		New Orleans	3/1/07	5/26/07
Col Springs Cmk	Col Springs Cmk	3/9/07	5/4/07		Gatineau	3/1/07	4/1/07		Richmond SMV	2/2/07	7/12/07
	Colleyville	3/9/07	5/4/07		Kansas City Zoo	2/17/06	12/7/07		San Diego RHF	10/1/06	4/30/07
Cuernavaca Cmx	Cuernavaca Cmx	3/07	5/07		Charleston WV	1/27/07	7/27/07		Valencia SPN	9/15/06	9/14/07
	Dallas Cmk	3/9/07	5/4/07	Africa	Hague	2/28/07	6/24/07		Guayaquil	3/1/07	2/29/08
Denver CM Reg	Denver CM Reg	3/9/07	5/4/07		Killeen	2/2/07	8/2/07		San Diego RHF	10/1/06	9/30/07
	Dublin Reg	3/9/07	5/4/07		Penrith	7/31/06	7/31/07	Cyberwor	Ankara AFM	9/15/06	9/15/07
Edmonton Cpx	Edmonton Cpx	3/9/07	5/4/07		Singapore SC	3/10/07	5/11/07		Kuala Lumpur Di	10/27/05	10/26/07
	Evansville Sho	3/9/07	5/4/07		Eilat Epic	1/1/07	12/31/07		Seoul CGV	3/3/06	3/2/08
Fresno Reg	Fresno Reg	3/9/07	5/4/07		Mexico City Per Cpl	11/9/06	5/8/07		Sofia CC	10/13/06	10/12/07
	Gloucester Cpx	3/9/07	5/4/07		Sacramento Imx	11/1/06	6/1/07		Baltimore	4/27/07	9/30/07
Grand Rapids Cel	Grand Rapids Cel	3/9/07	5/4/07		Bogota Mal	4/1/06	4/30/07		Chattanooga	3/30/07	9/30/07
	Guadalajara Cpl	3/07	5/07	AJ	Erie	4/21/07	11/30/07		Cleveland	4/28/07	4/27/08
Guatemala City Alb	Guatemala City Alb	3/07	5/07		San Antonio 2D				Dearborn	3/30/07	9/30/07
	Guayaquil	3/07	5/07		Baltimore	5/29/06	5/27/07	DinoAliv	Hague	4/21/07	10/21/07
Halifax	Halifax	3/9/07	5/4/07		Boston MOS	11/3/06	4/22/07		Kansas City Sci	3/31/07	1/31/08
	Houston Reg	3/9/07	5/4/07		Garza Garcia	10/5/06	4/5/07		Los Angeles CSC	3/30/07	3/30/08
Incheon CGV	Incheon CGV	3/07	5/07		Roanoke	11/22/06	5/3/07		Montreal SC	4/20/07	10/15/07
	Irvine Reg	3/9/07	5/4/07		Saint Louis Arch	1/13/07	1/2/08		Richmond SMV	3/31/07	7/12/07
King of Prussia Reg	King of Prussia Reg	3/9/07	5/4/07		Coomera	11/1/05	10/31/07		Apple Valley Imx	4/13/07	10/07
	Langley Cpx	3/9/07	5/4/07	ALBT	Jackson MS	10/22/06	10/31/07		Tampa MOSI	4/17/07	10/07
Las Vegas Bre	Las Vegas Bre	3/9/07	5/4/07		Nuremberg	12/21/06	12/31/07	DinoGOP	Vancouver Imx	4/20/07	10/07
	Lincolnshire Reg	3/9/07	5/4/07		Saint Paul	3/9/07	6/30/08		Detroit SC	1/5/07	6/1/07
London BFI	London BFI	3/07	5/07		Berlin CS	3/1/00			Fort Worth	9/1/06	5/15/07
	Los Angeles AMC	3/9/07	5/4/07	AlienAdv	Fort Lauderdale	5/1/06	4/30/07		Hague	2/1/07	6/24/07
Los Angeles NA	Los Angeles NA	3/9/07	5/4/07		Glasgow	3/1/05	12/31/07		Alamogordo	7/1/06	6/30/07
	Malaga Yel	3/07	5/07		Kuwait City	12/31/06	6/30/07	DS3D	Atlantic City	3/3/06	5/3/07
Manchester UCI	Manchester UCI	3/07	5/07		Nuremberg	8/15/06	8/15/07		Baltimore	5/26/06	6/30/07
	Melbourne MV	3/07	5/07		Charleston SC	3/30/07	3/29/08		Berlin CS	4/6/06	10/5/07
Mexico City Per Cpl	Mexico City Per Cpl	3/07	5/07		Durban	3/16/07	9/16/07		Birmingham UK	2/9/07	9/1/07
	Mexico City San Cpl	3/07	5/07	Alps	Lubbock	3/15/07	3/16/08		Bradford	2/10/07	4/9/08
Mexico City Uni Cpl	Mexico City Uni Cpl	3/07	5/07		Montreal SC	4/24/07	4/23/08		Buenos Aires NA	5/12/06	4/30/07
	Mississauga Cpx	3/9/07	5/4/07		Portland OMSI	3/9/07	3/8/08		Charlotte	6/16/06	5/31/07
Monterrey Cpl	Monterrey Cpl	3/07	5/07		Sacramento Imx	4/6/07	4/5/08		Copenhagen	11/24/06	11/23/07
	Montreal Cpx	3/9/07	5/4/07		San Diego RHF	3/30/07	3/30/08		Davenport	3/16/07	9/15/07
Nashville Reg	Nashville Reg	3/9/07	5/4/07		Seattle PSC 2	3/30/07	3/29/08		Des Moines	1/19/07	6/30/07
	Natick JF	3/9/07	5/4/07	Antarc	Tempe Imx	3/23/07	8/22/08		Dubai	10/23/06	12/22/07
New Rochelle Reg	New Rochelle Reg	3/9/07	5/4/07		Shijiazhuang	3/11/07	9/10/07		Durban	11/24/06	6/23/07
	New York AMC	3/9/07	5/4/07		Pittsburgh CSC	9/15/06	6/07	Bears	Galveston	9/22/06	9/21/07
Ontario Reg	Ontario Reg	3/9/07	5/4/07		Lucerne	12/1/06	8/31/07		Hague	7/1/06	6/30/07
	Oviedo Yel	3/07	5/07		Saint Felicien	5/31/06	5/31/07		Houston MNS	3/9/07	3/8/08
Phoenix AMC	Phoenix AMC	3/9/07	5/4/07		Kenner	9/15/06	9/14/07		Katowice CC	5/17/06	5/16/07
	Pittsburgh Cmk	3/9/07	5/4/07	Beavers	New York AMNH	4/15/05			Krakow CC	5/17/06	5/16/07
Reading JF	Reading JF	3/9/07	5/4/07		Parker	11/1/06	12/31/07		London BFI	9/3/06	12/31/07
	Richmond Cpx	3/9/07	5/4/07		Riccione	6/1/06	5/31/07		London SM	3/3/06	3/2/08
Rochester Cmk	Rochester Cmk	3/9/07	5/4/07		Garza Garcia	3/8/07	8/8/07		Melbourne MV	4/13/06	4/12/07
	Sacramento Imx	3/9/07	5/4/07		Madison Star	10/13/06	4/13/07		Milwaukee	3/1/07	9/6/07

(from *SHORTS* on page 28)

the highest mountain in the world. The film will also follow a medical research team studying the effect of high altitudes on the human body.

Return to Everest is MacGillivray Freeman’s first 3D production, and the first time the mountain has been filmed in 3D. The team, led by producer/director **Greg MacGillivray** and his son and co-producer **Shaun MacGillivray**, will attempt to be the first to film aerials of the summit from a helicopter, using the Spacecam camera mount system. Director of photography **Michael Brown**, who has summited Everest three times, will lead the crew filming the medical team’s summit attempt. Shooting began in mid-March and will continue through the summit attempt in May. The film is set to be released in March 2009.

La Géode unveils digital system

La Géode, the IMAX dome theater in Paris, unveiled its new digital 3D projection system in March with a virtual reality demonstration. French architect **Jean-Pierre Houdin** presented his theory on how the Great Pyramid of Khufu may have been constructed in real-time 3D, using a computer model of the structure.

The digital projection system consists of



Sydney’s IMAX still has the largest screen.

six **Barco** Galaxy 12 projectors, each with a native resolution of 1400 x 1050 pixels, that together project an image that nearly fills the 85-foot (26-meter) dome. The 22-year-old theater has not removed the IMAX projection system, but reportedly will be showing 3D LF films on the digital system in the near future.

As with the similar Barco system installed in the **Tycho Brahe Planetarium** in Copenhagen last year (see *Shorts, LFX, January* 2006), the theater uses INFITEC (Interference Filter Technology) glasses instead of polarized or active LCD glasses.

Vantaa is planning expansion

The city of Vantaa, Finland, is planning a major educational, cultural, and recreational center next to the **Heureka** science center. The plan, approved by the city council in December 2006, will expand the science center and add a science shop, as well as a new 250-seat, 3D giant-screen theater. Heureka currently has a 200-seat, 56-foot (18-meter) planetarium dome, outfitted with an **Iwerks** 8/70 projector.

The first phase of construction will also include a hotel, restaurant, office space, and a music and dance center, and is set to be completed by 2008. The next phase, expected to open by 2014, will include sports facilities, shops, and museums, including 110,000 square feet (10,000 square meters) of space for the Finnish Aviation Museum.

NZ has largest (35mm) screen

Although there may have been some anxious moments in Sydney, Australia, the operators of that city’s **LG IMAX Theater** can breathe a sigh of relief. The theater operated by **World’s Biggest Screen Pty. Ltd.** still holds that distinction, despite a new world record set by a multiplex theater in Auckland, New Zealand. The Guinness Book of Records has certified a new 101-foot- (30.6-meter-) wide screen in one house of the **Hoyts’ Sylvia Park** complex as the “world’s largest permanent 35mm cinema screen.”

The screen at the IMAX theater in Sydney is 97.7 by 117.8 feet (29.6 by 35.7 meters), still the largest cinema screen in the world. Phew!

Worldwide LF Theater Inventory							
As of April 1, 2007							
By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	46	43	6	176	3	277
IWRK		19	7		18	1	45
KINO		1	2		3		6
MEGA	1	3	6	1	14	1	26
Other		7	9		3		19
Total	4	99	68	8	221	5	405
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I		Total
Africa	8/70				1		1
	15/70		2		1		3
	Total		2		2		4
Asia/Pac	8/70	5		5	20		30
	10/70			2	18		20
	15/70	11	11	2	25		49
	Total	16	11	10	63		99
Europe	8/70	3	5	5	11		24
	15/70	8	19	5	12		44
	Total	11	24	10	23		68
Middle East	8/70		1				1
	10/70				1		1
	15/70	1	4		1		6
	Total	1	5		2		8
North America	8/70	6	6	1	25		38
	15/70	28	62	4	89		183
	Total	34	68	5	114		221
South America	8/70				2		2
	15/70		2		1		3
	Total		2		3		5
World	8/70	14	12	11	59		96
	10/70			2	19		21
	15/70	47	100	11	130		288
	Total	61	112	24	208		405
By 2D / 3D							
		2D	3D				Total
Africa		3	1				4
Asia/Pac		73	26				99
Europe		33	35				68
ME		3	5				8
NA		110	111				221
SA		3	2				5
Total		225	180				405

“well, it was fun to write.”

Years later, when you find yourself standing in Karnak, or at Abu Simbel, working out how to shoot it with magicians like Keith and Reed, well, that’s a whole new level of fun.

That fun kept coming as the script went through countless iterations and polishes, flexing as it needed to. The interesting thing was the extent to which it ruled our life during production, and the effectiveness with which we worked as a result. With the exception of one department, but more on that later.

Casting

“No *bad* acting!” had been our mantra from the start. I’d spent a lot of time workshopping with theatrical directors and actors, and Don and Keith were similarly keen to get casting right. We worked with **Jeremy Zimmermann**, a phenomenal casting director out of London, and he and we worked our proverbials off. Initial casting sessions in London found almost all our major characters, even Queen Nefer-tari, whom I’d been anxious about. How to find that grace, courage, and dignity? And then **Elana Drago** floated in and all I could think was, “This is not *homo sapiens* as I’ve previously known them.” I can’t tell you what others thought, but we seemed to be very fully crewed on the days that she was on set.

So all was well on the casting front, except for Rameses, and for about two months – until two nights before we filmed him – the show became “Looking for Rameses.”

After London, Keith searched in Los Angeles, I went with Jeremy to Casablanca, Ouarzazate, and finally Paris. In Paris I had sessions with 53 potential Rameses and knew that this was our last chance. Fortunately, the brilliant **Boris Terral** was among them, an actor whose range far exceeded that of our original choice. It is not easy for a 21st-century man to wear a skirt, jewelry, and jeweled shoes, and still look dignified, even powerful. It is testament to Boris’ ability that he carries it off.

Similar care went into casting the extras. Having done so much research, and with a producer’s awareness of numbers, I

was able to write to the strengths of the local resources. Because of the cost, audiences rarely see large numbers of people on screen, except in “big” films. I knew that extras were relatively affordable in the locations we were using. We spent tens of thousands of dollars, but we got a lot of bang for our buck, making up and dressing as many as 500 extras per scene. Early audience response suggests that the effort works on screen.



Actress Elana Drago as Nefertari.

We spent six weeks looking over extras, splitting “New Kingdom” faces from “Arab” faces for the various scenes. Every single extra featured as more than background in a crowd scene was put through improvised scenes by Keith or me or both of us. As with the main cast, the extras were tutored: “Every camera angle is a wide shot *and* a close up, simultaneously. It’s essential that you understand that. *Vous comprenez? Qu’est-ce que l’arabe – ou berbère – pour ‘comprenez-vous?’* Every face gesture counts. Every flick of the finger. The eyes. Do you understand?”

All we were looking for in these casting sessions was imagination. Those who had it got the featured roles: priests, market

traders, and so on. Those without, didn’t, and this paid off. There was one set-up which featured extras who hadn’t been hand-picked, and it remains on the cutting room floor.

When it came time to film them, I knew that asking Muslim men to wear as little as the ancients did would require making them feel comfortable. But there are fewer restrictions on men’s clothing than on women’s. Filming Muslim girls or women in relatively revealing ancient costumes was going to be costly and difficult. Morocco is somewhat more tolerant than Egypt, so I wrote in a scene with female extras only – no men – that we filmed in Morocco. Although the costumes were perfectly discreet by western standards, I asked our first assistant director to close the set to non-essential crew, as you would for a nude scene in the West. The girls relaxed visibly, allowing them to give more natural performances.

Challenging our budget: Egypt

Egypt has a reputation for being challenging and expensive for foreign film crews. We could not afford the rack rates quoted by the big local producers, so I sought partners who would help us put our cash on screen. We hired a BBC producer from the blockbuster *Egypt* series to act as production consultant. Through the British ambassador to Cairo, **Derek Plumbly**, and **Sally Goggin** at the British Council there, I met **Hala Galal** and her company, **SEMAT**. It was a big gamble, as Hala had not worked on films of this scale, but I trusted her from the moment I met her, as did our line producer **Greg Eliason**. Today Hala is not only one of Egypt’s most accomplished documentary filmmakers, but also the latest major producer in Cairo.

We went into this production with no safety net, a strategy that was put to the test by our newly appointed art director. During the “welcome aboard” drink following his hiring, he turned to me with a winning smile and said, “Obviously, we don’t have to stick to our budget in the art department, do we? You know that the art department always goes over budget, right?”

(see *MUMMIES* on page 12)

(from **MUMMIES** on page 11)

My heart sank. This was about to be the shortest working relationship in the history of film. But we'd just lost one art director for the big Morocco unit, and he knew it. No. Battle on. He'll come round to our way of doing things.

"Umm, you don't seem to understand," I said as lightly as I could. "This is not Universal Pictures, but Don Kempf and Arabella Cecil Productions. There is no contingency. If we have to find one, it's out of our own pockets."

It was a major misjudgment on my part. A talented draughtsman, he worked immensely hard, but he had never held a position approaching this responsibility before. Unfortunately, it was a disastrous combination with the local crew. The day after a particularly explosive series of exchanges, the construction headman told us to keep him away from set as the headman wouldn't be responsible for the actions of his workforce if this chap appeared.

Happy days.

We ended up throwing immense resources at damage limitation in that department, and despite continual containment efforts on the part of Hamid and line producer **Myles Connolly**, the art de-

partment still went almost 100% over budget. The irritating thing was how much waste there was: builds we hadn't requested and never filmed, over-specified structures because our Moroccan engineers were ignored, and so on.

To complicate matters, the instructions we gave were often disregarded. On the last day we were to shoot a sarcophagus, the stone box inside which the coffin and then the mummy fits, like a Russian doll. I'd given a single note to art department: the sarcophagus of any king *except* Tutankhamun. The most cursory research reveals that only one material was used for sarcophagi: stone.

And so on the last day in Morocco, there it was in all its glory: a replica of Tutankhamun's sarcophagus not in stone, but gold. By then I'd run out of energy to be cross, and just started to laugh. But it was one of only two occasions during the whole shoot when Keith vented his frustration. "Do you never read the script?"

That pretty much summed it up.

And once again, the art department gobbled some more resources to get it to where it should have been in the first place. We delayed that setup and shot something else while painters got to work applying red granite paint over the gold.

Yet again we were reminded how critical it is that everyone shoots from the same script.

Costuming the cast and extras

But most of our crew did read the script, including **Lindsay Pugh**, an extraordinarily talented costume designer who had been supervisor on *Charlie and the Chocolate Factory*, *Munich*, *Cold Mountain*, and *The Hours*. It was our luck that she was moving up from costume supervisor to designer when we held our first meeting at the British Museum in early 2006.

I gave her the script and, consummate pro that she is, she e-mailed me a meticulously detailed budget, hundreds of lines long, which totaled seven times what we had to spend on costumes. I rang her in paroxysms of giggles — we didn't have that much to spend on the camera department! — to thank her and apologize for wasting her time. But she'd have none of it. If that's what you've got, that's what we'll do it for.

With no staff, impossibly limited resources, and all the challenges of an international production, she delivered almost a thousand costumes. Their quality is demonstrated by a fact and an anecdote. There is not a single machine stitch or machine pleat in any of the ancient Egyptian clothes: they all had to be made by hand or, according to Lindsay, "they'll look awful." They're now on tour with the exhibit accompanying the film.

Egypt expert Pat Remler confided to me that she and Bob Brier had questioned Lindsay about the presence of gold stars on the priest's leopard-skin costume, wondering if for once there might have been a slip up. Her appreciation of Lindsay's research only increased when we reached the Cairo museum. There they were, as Lindsay had seen on the tech scout in August.

A dedicated team

Lindsay was just one stellar member of a pretty stellar team. We all landed in Morocco from L.A. and almost immediately drove the four hours to the dunes in the south.

"You know that there are daily sand

(from **SULLIVAN** on page 3)

ity who will restore the image and scholarly standards of the Smithsonian, along with the trust of the public and Congress.

The Smithsonian needs a leader who will restore the confidence of a demoralized staff, reassure hesitant donors that the institution's integrity and values are secure, and encourage its scholars to speak with clarity and courage on controversial issues. None of the in-house candidates mentioned as possible successors to Small has, in my view, the capacity or experience to accomplish this. The academic landscape, however, is peppered with charismatic leaders of substance, vision, and imagination who have led successful capital campaigns for fractious organizations without compromising their standards and academic freedom. Such a leader can be brought to the Smithsonian. Merely reorganizing the existing players will not do. The Smithsonian needs to be reinvented.

The institution's scientists are conducting critical research in areas of vital importance to contemporary society. Whether it is the degradation of coral reefs or the deterioration of habitats and species loss, these scientists have to be able to speak with courage and conviction about their research and its consequences. An institution of substance and ideas must be allowed to say dangerous things and engage the public candidly in an open forum.

(from **INSIDERS** on page 2)

the shows that the broadcaster has agreed to screen. The idea of requiring the broadcasters to contribute to financing productions might seem a little heavy handed to pure capitalists, but it was the only way to ensure that Canadian broadcasters invested in films and television shows for Canadian audiences.

The percentage of revenues taken is small and the return to the production is not always the largest part of the budget. Producers still have the option of accessing other financial resources to make up the balance of funding. But the applications for funding through the CTF are firstly for development and secondly for production.

This educational responsibility has not been honored in recent Smithsonian history. One example: in a recent reorganization of the Public Programs Office at the National Museum of Natural History, where I worked, the Office of Museum Education, the critical link between the scientists, the collections, and school and family audiences, was replaced with the more tourist-friendly Office of Visitor Services. But the museum was on the verge of opening its new Ocean Hall, which includes ambitious educational components. Eliminating the education office was a critical management error.

The next secretary will have to take the Smithsonian's educational mandate seriously. The Smithsonian's collections, working scientists, and global research stations represent an untapped resource for improving science education on a national level at this time of urgent educational need. That immense potential has remained dormant under the current Smithsonian administration.

The next secretary will also have to be a savvy behind-the-scenes congressional negotiator, but it will really be his or her commitment to uncompromising standards of content that will generate support from the public and Congress. Increased congressional appropriations for the core research and educational mission of the Smithsonian have been marginal over the past decade and promise to be marginal in

the future. The base federal budget eroded steadily under the Small administration. Recent increases in congressional allocations have been motivated chiefly by members' shame over the shabby condition of the museum buildings on the Mall, within plain sight of their constituents. Congressional commitment to rectifying so many problems of the institution — the tragic condition of many collections, deteriorating staffing levels, aged exhibitions, the underdeveloped Web site, and more — was not generated under Small.

In selecting the next secretary, the regents must think on a scale that reflects the importance of the Smithsonian not only within America's intellectual and cultural landscape, but also as the leading museum and research complex in the world.

Ironically, when I called the Smithsonian Archives for the Bache quote used above, I was told that the Joseph Henry Papers project — a critical historical and scholarly project to index and publish all of the first secretary's correspondence — has been discontinued, yet another sad cultural casualty of the Small administration.

Robert Sullivan, formerly associate director for public programs of the Smithsonian's Natural History Museum, is vice president of Chora, a museum consulting firm in Washington. He can be reached at rsullivan@choracreative.com.



Actor Daud Shah helps costume supervisor Lindsay Pugh with her turban.

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(from *MUMMIES* on page 13)

But happily we learned a few things in making the film which we can now contribute to the world of Egyptology.

The building and aging of Abu Simbel is a sequence that we hope viewers will remember long after they leave the theater. About ten years after the monument was completed, an earthquake fractured one of Rameses' four heads, and it fell to the ground. This moment is captured in a CG time-lapse sequence. **Derry Frost** at **Amalgamated Pixels**, our visual effects house, spent weeks compositing the scaffolding and the cast elements that we had shot against green screen in Morocco. What he discovered from simulating the falling mass in 3D space was that the head must have rolled far to the left of the monument, and some sixty yards or so from it. Nowhere near where it is placed today.

A second incident that impressed Egyptologist Bob Brier was the time it took to plaster and paint the

"noble's tomb" to which Wilbour was taken by the Rassoul brothers. Wilbour's diary does not indicate which tomb he visited, only that it was "beautiful." As the nobles' tombs are extremely inaccessible for an LF camera — usually just a few feet square — we picked one and built a camera-friendly replica on set. However, the budget constrained our choice of painters to Morocco. This was of some considerable concern as Islamic culture deplores figurative art, so the local painters' experience was in geometric and abstract patterns, rather than depicting animals and people and scantily clad female musicians.

Notwithstanding all these hoops, the tomb was plastered in a day by a team of eight men, and line-drawn and painted by

a team of three over a period of five days to a quality comparable to those in Egypt. Clearly our team had the advantage of ready-made paints, rather than grinding them from raw materials, and they were working on a studio set with electric lighting, but this is far quicker than Egyptologists have historically estimated.

The Internet as a production tool

We had a number of hidden weapons that allowed us to meet the budget, quality, or schedule we desired. We broke the golden rule of filmmaking: you need ei-



(L. to r.): Grip Dennis Peterson, key grip Bobby Adams, DP Reed Smoot, and 1st AC Scott Hoffman.

ther time or money, and preferably both. We had neither, shooting and delivering the film in just over five months.

The development which allowed us to pursue this schedule on this budget was the FTP site. (For computer novices, a File Transfer Protocol site is an online space that can be accessed via the Web and used to transfer or store any type of digital file.) During prep we used the FTP site to exchange photos of locations and extras, and drawings of props, sets, and costumes. In post we used it to review **Harry Miller's** picture edits and **Sam Cardon's** music cues, as well as for the "making of" video, marketing materials, art work, effects shots, the commercial, the trailer, and to deliver narration recordings to sound de-

signer **Mike McDonough**. Even though Keith and I were based in L.A. with most of our post-production crew, the site saved us months of time in getting approvals.

Wrapping up *Mummies*

So many people and teams who were critical to the film have not even been mentioned yet, but this article is already too long. We shot for 26 days to script and storyboards, exposed 129,000 feet of film, and came in under budget. (Sorry I can't tell you what the number was, but it's less than half what we're repeatedly hearing suggested.) Illness struck only during the tech scout when Keith and I were struck down for 24 hours each. However, during shooting we did not lose a single hour of filming to illness, and lost only a couple to weather or logistics.

We worked 12-hour portal-to-portal days, but incurred overtime only once, when we were stuck in that darned sand storm. We lost just one shot to x-rays in customs, and a half dozen shots to camera problems. All this during

Ramadan, across languages, culture, and continents.

And so here we are, a few weeks after launching the film. I don't know how successful it will be or how much you will like it. But I do know that it's the best film that I know how to make right now on this subject in this format with these resources. And I think that I can speak on behalf of Keith and Reed and all of our other amazingly talented collaborators: I feel we've comprehensively debunked the Mummy's Curse!

Arabella Cecil is producer and writer of Mummies Secrets of the Pharaohs. She was co-producer of Kilimanjaro: To the Roof of Africa and art director for Amazon.

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(L. to r.): Back row: actors Daud Shah, Bill Hope, and Nasser Memarzia, and director Keith Melton. Front row: the author, line producer Myles Connolly, and Egypt expert Pat Remler.

storms at this time of year?" asked our experienced 2nd AD, **Simon Downes**, who had worked on *Batman Begins*, a couple of the *Harry Potter* films, and, appropriately enough, *The Mummy Returns*.

"You're kidding," I answered slowly, the specter of *La Mancha* hovering. No one had mentioned this, and yet they all knew we'd have a helicopter, semi-clad extras, and cast members not wearing much more, out in the dunes. Surely not...

"We did when I was filming *The Mummy Returns*. Every day at two o'clock for an hour."

Oh good. Just an hour then.

"Except on the days when it goes mental."

Marvelous.

The skin-whipping sand storms were as good as Simon's word, but fortunately the all-engulfing one — like night approaching — held off until we'd wrapped on the final day. By then, however, Simon had stepped into the role of one of the extras in the camel caravan sequence. An extra had collapsed from heat exhaustion under the strictures of Ramadan (no food or water — in the desert! — between 4 a.m. and sunset). As Simon's rose-like English skin and immaculate Calvin Kleins were re-

vealed to all, a cry went up, "Quick! Dulling spray!"

I can't do better than to quote Hugh Laurie, "I know everyone says they have a wonderful crew and certainly that can't be the case. We can't all be wonderful. Somebody somewhere is working with a crew of drunken thieves. But it's not me. They smell of newly mown grass."

Or newly blown sand, anyway.

Lucky with wildlife

With the helicopter gone and art departments packing up, Keith, the stellar camera team, and I spent an hour shooting desert scenics. I'd photographed scarab beetles on the rippling Moroccan sand before and thought this most Egyptian of images might work for the DNA transition. When we captured a few beetles in water bottles, Keith and Reed indulged the producer. Beginning of the shoot, you know. Everyone still being nice.

"RRRRRR!" The camera purred, and the first beetle plopped out of the bottle in a glob of wet sand just right of camera frame. Hmmm. This might easily become an expensive folly.

But then something amazing happened. The second beetle hit both his marks from

bottom right to top left of frame in a perfect performance. Wow!

But the biggest surprise of all was Reed, who popped up from the viewfinder rhapsodizing about the shot, how it was the most perfect thing he'd ever seen, how lucky we were, and so on. In all the weeks that followed he was teased mercilessly. Life-size temple set? Queen's chambers with beautiful maidens? Five hundred flaming torches and extras? They were all nothing compared to the Beetle Shot.

Weeks later the first shipment of rushes reached the lab. Terrifying to say, two cans had been opened by U.S. Customs. Thankfully, **Rick Gordon** at **RPG Productions** reported that we'd lost only one shot, which he didn't think we'd need anyway.

That night Reed dreamt it was the Beetle Shot.

Giving something back

Too often, academics I know have complained about being called up by filmmakers, sucked dry of information, only to hear nothing about the project until they see their cherished anecdotes retold on network television. We bent over backwards to ensure that academic advice was attributed and remunerated, even though those payments were extremely modest.



Ancient Egyptian costumes on the temple set.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70
and will run about 40 minutes.

Spider-Man 3: The IMAX Experience

Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. Release: May 4.
—Film will be converted to 15/70 with the IMAX DMR process.

Harry Potter and the Order of the Phoenix

Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. Release: July 13.
—Film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon

nWave Pictures; distributor: tba; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: 2007.
— Animation will continue through early 2007.
— 60 minutes of animation is complete.

Sea Monsters: A Prehistoric Adventure (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producers: Lisa Truitt, Tim Kelly. 3D. Release: Oct. 5.
— Principal photography is complete.
— Animation is on schedule, and will be complete in June.



— Editing is under way.
— Will open in LF 3D and digital 3D versions

Knights of the Sea and the America's Cup
Today Productions; distributor: Today Productions; director, script: Gaëtan Charest; DP: Tony Monk; score: Alan Williams executive producers: Gaëtan Charest, Hughie Scott II, Tim Coddington. Narrator: Gary Jobson. Release: Fall 2007.
— Captured the 2003 America's Cup race on HD video in February and March 2003.
— Editing is continuing.
— Composer Alan Williams is composing the score.

Ocean Frenzy 3D (wt)

Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Creswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Creswell; sound designer: Mike Roberts. 3D. Release: early 2008.
— Will resume underwater shooting footage of sardine run in South Africa in June and July.
— Principal land photography is complete.
— Editing is under way.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: February 2008.
— February: Two-week expedition to Florida to film manatees.
— April: Four-week expedition to New Zealand to film killer whales.
— May: Two-week expedition to the Azores.
— Editing is under way.

Grand Canyon Adventure 3D (wt)

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.) Release: March 2008.
— Principal photography is complete. Editing is under way.

Sea Rex

N3D Land Productions, Virtuosity; distributor: tba; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score:

Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: Spring 2008.
— February: Filmed skeleton of the first marine reptile ever found, Mosasaurus hoffmanni, in Maastricht, Netherlands.
— Animation will continue to July.
— April-May: Scouting in California and England.
— June: Filming in Germany and Paris.

Legends of the Sky 3D *

Explores the lessons learned by trial and error in the first 100 years of flight, lessons that ultimately influenced the design and construction of a radically new 21st Century airplane: the Boeing 787. The Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2008.
— June 2007: Principal photography starts at the Paris Air Show.
— July 2007: Will shoot the 787 Dreamliner rollout event at the Boeing plant in Everett, WA.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2008.
— December: Filmed a storm on Lake Superior from a Great Lakes freighter.
— Shooting will resume in April.

Proud American

Light Source, LLC; distributor: tba; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. Release: Fall 2008.
— January-February: Scouted in Arizona, Arkansas, Philadelphia, and Washington, D.C.
— March: Principal photography began in Vail, CO.
— May: Filming in New York, Virginia, Massachusetts, Pennsylvania, Washington, DC.

Return to Everest 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Spring 2009.
— March-May: Filming in Nepal.

Not filming this month:

Big Wave Hunters
The Passion of Flight
Vincent Van Gogh
Balloon Fiesta
We the People



Filming Proud American in Vail Colorado. Top left: DP Mark Eberle. Top right: 1st AC Scott Hoffman, DP Mark Eberle. Bottom (l. to r.): director Fred Ashman, 2nd AC Joseph Walsh, DP Mark Eberle (looking through viewfinder).

Light Source LLC.